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BID en s ead
CENSORSHIP
ISSUE #12 • APRIL, 1991
P.O. BOX 3166, HOLLYWOOD
CA 90028 • 213/960-7674

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Contributions are welcome. (If you want to work on an article that may take some time, effort, research, etc. and don't want to take the chance that we may not like it or have room for it call or write with your ideas and we'll tell you if we're interested). We use a Mac II with Microsoft Word 4.0 & we've got MacWrite as well, so *please* if you can send it on a disk then by all means DO! We can also convert IBM or Apple files into Mac language so you can send your work in that format as well – please save the file in text only and send it with a print out. Be sure to include any photos and graphics – & a self-addressed stamped envelope if you need the materials back. Thanks.

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Editors Note

During the production of our previous "Obsessions and Bad Habits" issue the theme appeared to rule the spirit of the BEN IS DEAD staff – obsessions and addictions emerged out of the woodwork. Each new submission or interview seemed to reveal a part of ourselves which had previously (happily) gone unacknowledged. Even trying to figure out what our obsessions are became obsessive. It was a real mess.

With Censorship as this issue's theme, it too seemed to reveal itself in so many (too many) areas. A good example of our problem might be seen with Freddy Freelance who sent us a big collection of his poems and attached with them a note explaining how each of them showed some form of censorship. For instance, with his poem on murder he described the act as "the *ultimate* form of censorship". We laughed at that though we had similar problems tying everything into censorship as well.

Anyway, my heart just wasn't very devoted to this issue. Not that I didn't live this fucking thing for the past two months, but its serious nature kept me hard at work searching aimlessly for the humor in it. We were going to have a few more comedy-laden bits: Mick Bladder's Pro-censorship article (he had to go back to England because of an unfortunate circumstance), George Eats Cheap was to make its comeback but will instead do so in our next "Broke" issue (where it's most aptly suited) (won't you George?!). We never did get the censored Crayola crayon colors from Pat RuthenSmear. And (humorous or not) the zine reviews were received too late so they will all be in the next issue.

(WITH LITTLE ROOM TO SPARE) ON TO CURRENT MAGAZINE NEWS:
As you may have read, we are going for it – monthly. But as most of you know monthly is how many other things go: monthly bank statements, monthly bills, monthly grocery shopping... As it stands (and let me just state this now - for the record – *I* don't like being a woman for most of the same reasons you guys don't like hearing about this crap but) the magazine deadline is coinciding with my PMS schedule almost to the day. I can't figure out if I'd rather be a complaint–laden brain malfunctioning mess during the two weeks I need to deal with people and get each issues most organizational work accomplished. Or if it'd be better to take all the suffering during my deadline when I need all my functions at their best for not only organizational crap but to layout and really make happen the 48 to 64 pages. (Which may be better for my social life - since I can't really go out during the deadline anyway). I know, I'm rambling. But see here (hear), this is what happens to you - me. Oh bleed already – get this craziness out of me. In this book I recently picked up it talked about women's crime statistics and their relationship to premenstrual syndrome (SYNDROME). Out of three studies mentioned the statistics ranged from 70-84% of the women who committed a crime did so during her Premenstrual Syndrome. (Violent crimes were a little less). I want to kill people... I do, I really do. Or just smash their head inside-out and tear the skin off their body and stomp on the rest of the mess, and cook it for dinner. Just hope I review your band or record during the right time of the month (gifts are a plus).

Oh, hey, this IS big news. Mikki's gotten her first few letters. Evan says one of them doesn't count because she got it on a post-it note – but the editor's gonna let that slide. Now Evan's more determined than ever to get mail. He keeps saying that he has to write meaner reviews, or something like that. At least write him to calm his nerves (poor guy). Also, Kerin is our new Post Mistress and she'd like you all to write her nice letters as well.

MIRAKEL
OH WOW A LOVE LANDSCAPES AND STILL-LIFES!
GET DOWN ON YOUR KNEES YOU LITTLE ART FAG AND FEEL THE WRATH OF GOD!!!
Jesse Helms Takes Aim at the Arts

ARTWORK BY MIRAKEL. THIS FIRST APPEARED IN SCATTER BALANCE (A LOCAL [ART/COMIC] MAGAZINE) AND BECAUSE OF THIS PIECE THEY HAD PROBLEMS SELLING IT IN A FEW OF THE LOCAL STORES (ONE STRANGELY ENOUGH BEING GOLDEN APPLE *COMICS*).

Since we are going monthly we've been having weekly staff meetings in order to strengthen this "community" environment and help the free flow of intellect and information. We had a vote on keeping the name of the magazine or changing it. Only one person wanted to change it – though I think for most that was because it would be easier all the way around if we didn't. So, what's in a name anyway? Babies are given names before they've even got a personality.

Well, that's it for now. Hope you enjoy. Hope the type is bigger and better enough for you. (My dad said he couldn't read a thing in the last issue – but I guess that's for the best anyway). This thing takes a lot more work than you can imagine.
–Darby

P.S. All black lines that appear in this issue are dedicated to Martin Sprouse (we're only putting his name all over this thing so he'll read it).

P.P.S. This issue in whole is dedicated to Sasha and Neighbor [Hans], my dad, *and* our mood aminos and the "Amino Revolution." (We have to cut our hair and bleach our roots a lot more often but our thighs are looking better every day.)

BEN IS DEAD LETTERS

CENSORSHIP: people talking about people talking, people talking about people not talking, people wanting labels on music, people making music about labels....When we turned over the neat little paper on which the First Amendment was written, a lot of text flowed out, but not much thought.

One might assume that a "censorship" issue would flow naturally from our "Obsessions and Bad Habits Issue" especially the date rape and other unsolicited pieces. In a way, by choosing such a dry, intellectual topic, both Darby and I were backing away from a nagging sense that we had somehow revealed too much, given too much away, even in a magazine that's free.

And, like a hangover or a flashback to a bad trip, the aftereffects of BID 11 continue. Here's a few. –Mikki

FEEL-GOOD LETTER OF THE MONTH

Dear Darby! Dear Kerin!
Here's cash for the extra issue of B.I.D. which you sent me in trust. Thanks. I was really knocked out that you took the time to write and send some great comments. Like real honored. I was impressed with the range of bizarre and sometimes even thoughtful pieces in the Mother and and Habits issues, from the weekly scoop on CIA sponsored research on anti-gravity driven UFOs to the gruesomely painful confessions of a bulimic. Loved the "Mary, Mary" piece's historical observation of the Church's role in polarizing maternity into a sanctification/degradation option. And the confessions of all those people trapped in their own obsessions. Wow. And, on terror, I liked how Darby put it: "Trapped inside of me, my youth." 'Course I always get a kick out of the reviews, how they don't pretend to be objective—but say up front—this is what this stuff sounds like and this is where I'm coming from! Enough bla bla... have you guys talked to SF businesses about distributing BID—like the Anarchist Bookstore or Haight St. Record Stores? (Look out, we do get them around SF. –ed)

Karin Cornils

...AND THE REST

Dear Darby and Company:
Regarding your article/interview: PSYCHICK ALL STARS "E AM THEE FANATIC" (BID

LETTERS CONTINUED ON PAGE 6

"Writing is seldom a detached act or an intellectual enterprise." —Holly Near

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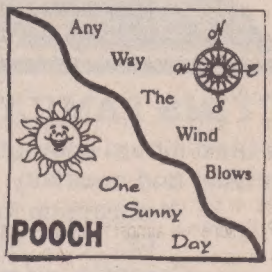

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LARD
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(Biafra with Al Jourgensen, Paul Barker & Jeff Ward of Ministry / Revolting Cocks etc.)

TUMOR CIRCUS
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LETTERS cont.

11). Something odd has happened. Either a) You made this article/interview up to make us look bad. (And I DO doubt that. At least I hope this is not the case). b) You were tricked by "Eunuch 23" into thinking he (it?) is a TOPY member. Or c) For some reason, TOPY Texas is having you on. I don't even want to venture a guess as to which is true...

If you want "thee real scoop" as it were, try contacting: TOPYSOL, P.O. Box 33540, San Diego, CA 92163.
Granted the interviews won't be so "exciting" but they might contain a shred of truth.

yours,
Coyote 49

(DearCoyote 49: May I call you C49? Thank you for your prompt response. As we indicated in the introduction to "Psychick All-Stars," BID considers TOPY to be unique among youth groups because of qualities just like the ones found in your note: openness, lucidity, trustful, helpful, generous—even giving us the benefit of the doubt!! Turning thee other cheek, as it were, no? I encourage interested BID readers to get in touch with the contact above, and to please keep us updated on this new and most empowering fan network. Thank you!! -Mikki)

Dear Darby:
Your "obsessions" issue is a good idea! Your BE cover acknowledges your debt to REsearch's coverage of the topic—very honest. Since punks probably don't read much, it's great to see you covering topics that art people might call "passe" (sic). It's good for you to try to educate people. Your "Topic for Next Issue" (concerning censorship) seems intended to stay on the same path. Again, the art crowd might think it's "old hat" (see Lydia Lunch's intro to last year's Robert Williams book). But a lot of punks probably didn't see that either. (Guys like you are rare these days!)

Truly,
Cindi Weintraub

P.S. I love the encyclopedia of aphorisms at page bottoms—like an educational Bazooka comic!

(Cindi: The articles, interviews, etc., of BID 11 were not intended as education, but as expression, exploration, and communication. REsearch hasn't done an issue on either obsessions or bad habits, but perhaps you

LETTERS CONTINUED ON PAGE 9

AND/OR: BOYCOTTS, CENSORS, AND THE POLITICS OF PERCEPTION

CENSORSHIP: 1) the institution, system, or practice of censoring: the actions or practices of a censor or censorates; especially: censorial control excercised repressively (*That has... permitted a very limited dispersion of facts* –Phillip Wylie). 2) the office, power, or term of a Roman Censor. 3) the process of excluding from consciousness those ideas and feelings that would be intolerable in other than symbolic form.

MIKKI HALPIN

"Everything is for sale. beliefs, hopes, ambitions,
people, cultures, countries, even planets."—John Yates

I. PERCEPTION/INTERPRETATION: WHO SETS THE PRICE FOR FREE SPEECH?

"Like a structure made of cards, consumerism is
made up of many faces, suits, and ranks."
—Martin Sprouse, Boycott: Economics Under Fire

What the censor attempts to do is to bind the act of perception at one interpretation. It is a physical fact that when you look at something from only one point of view, you only see that part of it which is being presented to you. In a less finite context, with a multiplicity of viewpoints, ambiguity comes into play and values may be questioned. The definitions of "art" or "obscenity" coincide in the act of vision, which is never innocent. Any necessarily limited act of perception is not "true" or "false", but only more or less useful according to context. We classify and comprehend any experience in terms of the known: a work itself may not be abstract, but the issues within our frame of reference are. The images of an H.R. Giger painting are ovoid shapes with red splatters, but we recognize them as bloody penises. We then go on to classify this image as obscene, or amusing, depending on the values which have come into play. The semantic essence of the perception, the "meaning" of the piece, is produced, re-presented, in the interpretive network.

In our society the act of interpretation is generally predicated on a prior act: that of commodification. And, just as the abstract interpretive network affects perception, so does commodification bring certain values to bear. The field on which censorship controversies take place (are interpreted) is that of the marketplace; it's questionable as to whether something can be "obscene" unless it is somehow for sale. Items which do not function as commodities are out of the loop and therefore not subject to debate. In this context, expression lives or dies according to sales. The anarchic impulse, the efforts of artists to represent the never-before-said, is effectively channelled into a capitalistic ritual.

Drained of its radical potential, art retains its disruptive significance only in terms of economics. When the controversy becomes whether an album should be for sale, or if an artist should be funded, the subversive possibilities of art are affected. The hegemony of product alienates us from our desires (those unspeakable desires, like sexuality or non-conformity) by dissolving the difference between desires and their representation. Artists are paid to be the rebels, and we buy the results; instead of running away from home, buy a Dead Kennedys album. And when the censors step in, we fight them as much for a free market as for free speech, because speech has become a product.

II. PRESCRIPTION/ALTERNATIVE: DO IT YOURSELF?

"Like a structure made of cards, consumerism will continue
to grow as long as there is support."
—Martin Sprouse, Boycott: Economics Under Fire

When one comes to realize the presence of capitalistic censorship in our lives, comfort can be found in the existence of another community. An "alternative scene" provides a differential space in which dissent is encouraged. In this context, the mainstream is shunned and marginality takes precedence. A mutual experience of alienation funds the counter-culture, which is found in squats, independent record labels, magazines, clubs, and communes. It is an interpretive and economic field which derives from a refusal to accept the status quo. But, in the same way that rebellion is commodified in the mainstream context, so does the alternative community often function to preserve the authority of the market.

The myth of the avant-garde is reactionary, formed in opposition to "the system," and that oppositional quality becomes a privileged aesthetic. When this perspective becomes entrenched, and a position on the margin is sought after, the community has defined itself in reference to that which it sought to escape. Because it is locked in an oppositional framework, the counter-culture finds itself continuously fighting the gravitational pull of the center (what, after all, would a margin be without a center?). That feeling of freedom, of autonomy, is threatened, and the brief rush of diverging from the norm becomes ritualized. The "fringe mentality" must be fed by new acts of opposition.

Thus the underground, formed in order to promote expression heretofore unsaid, unsayable, joins the mainstream marketplace at the cult of the new. And, because the avant-garde expresses itself in forms easily absorbed by the capital machine (records, books, posters), its product provides new goods to hungry consumers. For the savvy trend-watcher, counter-cultural expression functions as a think tank, a test-market. Bands can prove themselves on indie labels before a major takes a risk on them. The "alternative" point of view is re-presented by a system which still equates expression with product. The tyrannical market effectively censors dissenting speech by interpreting it as product, and authority remains in place.

III. US, THEM, AND THE POWER OF THE DOLLAR

"Like a structure made of cards, consumerism at
face value incites its own destruction."
—Martin Sprouse, *Boycott: Economics Under Fire*

When the system is seen as immutable, powerful, seamless, it's tempting to do nothing. If artists, radicals, free thinkers, etc., have all been incorporated into the system, if thought is inevitably expressed in product, if speech has a pricetag (and a warning label), then who's afraid of the new now? But this viewpoint is precariously balanced on that fine line between "us" and "them." That comfortable polarity no longer applies when we realize that we are a part of the system, we are within it. We do not need to arm ourselves against it; its weapons are ours, too. The tyranny of the market is also its vulnerablity: economics.

If speech is product, shop wisely. Be an informed consumer. Don't buy on impulse. Read labels carefully. Ask questions, then question the answers. As Al Flipside says, don't sell out, sneak in. Your voice is your dollar, and you have the ear of the retailer, museum curator, union, school, record store, club, and government who want your money. Make them earn it. Negotiate the terms of the deal. We aren't yet at a place where we can speak of freedom, of speech or choice, with any certainty. Listen to what isn't being said: it may affect the value of your purchase.

"Like a structure made of cards, consumerism
becomes an easy target for a direct hit."
—Martin Sprouse, *Boycott: Economics Under Fire*

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"JIM IS DEAD"

PHOTO: GREG CLOUD

JAMES WARREN VAN TYNE was a self-educated, self-made Renaissance Man. Shy, always behind the limelight, and incorrectly thought by some to be aloof, he was disgusted with the popular music and club scene and personally went about trying to change it by promoting the rare and special things he loved. That began in 1981 at what was the ONE-WAY in Silverlake (now a disgusting sticky-floored unsafe sex club called EXILE). Along the way, he embraced what he called the "non-boring" school of performance art and, with the help of many friends, presented a legendary series of twisted party-events called *THEORETICAL*.

The name must have represented his vision of what *could or ought to be*, in that way he was an optimistic futurist. He opposed the "ghetto-ization" of the gay community (which he blamed upon the gay community itself, and no one else) with events that actively encouraged the co-mingling of anyone and everyone who wanted to have fun and were adventurous enough to risk experiencing something new. A sort of "extended family" of creative music, art and theater people flourished in the home Van Tyne provided.

What we currently call the "underground" or "alternative" scene in Los Angeles (as wimpy as it has become lately) was, in part, *created* by Mr. Van Tyne (a.k.a. by several fans "The Great Van Teenie"). He contributed much to a two year period (1984-86) of greatness at the now rotten (and soon to close) pay-to-play AntiClub and despised owner Helen ("Hell-N") for her overt greed and arbitrary censorship (he nicknamed her "Jaws" because she could often be observed rudely cutting through a darkly clothed audience with her platinum-dyed fin-like coiffure toward the stage to pull plugs on acts she did not like). Her epitaph should read "I pulled the plug on Glen Meadmore." When she sued Russell Jessum, Jim, and I back in '86, in an attempt to steal the name Russell had invented some years earlier, we won, but without compensation or a club and bar. This pissed Jim off a lot, so we went about producing THEORETICALS at an alarming rate all around town through 1988. Previously, THEORETICALs happened every three months or so. Then in 1989 he decided to stop. That was probably when he knew what was happening to his body. He choose not to share this information with me and told me he was going into an early retirement. For someone five years younger than me, I was pissed off. But, in retrospect, he was just being sensitive towards my feelings. This guy hated sympathy more than anything.

He did like ridiculous old movies like "Wild Women of Wongo," "The Wild Wild World of Jayne Mansfield," "The Women," "Plan 9 From Outer Space," and early John Waters (and worshiped and helped introduce Edith "The Egg Lady" Massey to Los Angeles). He and Craig Lee "dragged" Glen Meadmore out of his apartment and made him the star he is today. He and Craig Lee produced "Lotus Lame and The Lame Flames." He had an intensely sarcastic light-speed wit, once you got to know him. He also had a passion for making bizarre costumes and clocks and was a fussy, gifted graphic designer. "A THEORETICAL," I once accused, "is just an excuse for you to make another one of your odd postcards." No denial. He was the most masterful anti-disco disc jockey this town will ever know. He loved all cats and shared several others' beliefs that they are not of the earth, but assigned here to study and love us. His untimely death, due to A.I.D.S., has robbed our community of a huge and subtle source of inspiration.

The THEORETCAL Sign-Off Edition was at AL's Bar on Sunday, February 10. Thirty out of thrity-three scheduled acts performed at the eleven hour marathon. $2,700 was raised through the door. Half of that has gone to a hospice and the other half to a group of administratively <u>un</u>top-heavy research doctors.

Jack Ren Marquette

"Admit nothing; blame everyone; be bitter." —Barbara Kruger [artist whose work was censored [but later put up] by MOCA]

LETTERS cont.

were confused by the overlapping and highly visual coverage about piercing and tattooing—perhaps a common art person mistake, indeed, almost "old hat." True, in format the entire issue was somewhat of a satirization of REsearch's self-styled intellectualization of the underground, but as most art people probably don't have a sense of humor, you may have missed that too. As for the cover art, you'd have to talk to Kalynn, but then, he must be a rarity in the art crowd: he'd rather shop than read (but it is true that he has a lot of debts).

Regarding the censorship issue: granted, it has become the trendy topic of the art crowd, maybe even passé, but there are several compelling reasons for continuing to discuss it (reasons probably as compelling as Lydia's explanation of Robert Williams' album cover for Gun N' Roses having itself been censored. You see, I read that introduction too—though "most punks probably don't read much"). Censorship is not an isolated series of events, some of which were well-publicized in 1990, but a function which assures the continuation of the power structures in our society. It's part of that myth which keeps artists of all types pounding at the doors of the big institutions, trying to gain acceptance, money, and fame. Maybe Karen Finley got her NEA grant back, and Luke Skywalker got on MTV, but there are still more artists who continue to struggle to create, only to be denied the most basic types of sustenance. Beyond the narrow scope of the artworld, it is a life and death issue: what of the women in Ethiopia who die in childbirth, and children who die of starvation because WE, American punks and art people alike, do not permit relief agencies to teach these men and women about birth control or abortion. That's censorship, Cindi, and it's not passé, it's being done in our name, by our elected representatives. Maybe this issue will educate some people, huh?—Mikki

TYPO'S ERRORS & BRAINLESSNESS!

[FROM ISSUE #12]

All the photos on page 9 (of Carla & the 'naked generation') which weren't credited were in fact taken by Annabelle. Yeah Annabelle!

The photo of the GODBULLIES was creditted to KRK but was actually taken by Al Flipside (we did that on purpose).

In the classified section Eleven Shadows' address was incorrect. The correct address is: P.O. Box 17283, Encino, CA 91416.

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NEWS &/OR GOSSIP

SURGERY'S BLACK AMBULANCE/VAN WAS CRUSHED by a semi-truck which also took out part of OKAY'Z CORRAL in Madison, WI on Saturday March 2nd. (the black ambulance with gold pinstriping and "Amphetamine Reptile" written inconspicuously but very hip-ly on the sides is featured prominently in the AmRep video comp "Dope, Guns, and Fucking Up Your Video Deck" on Atavistic Video. A guy (not sure if he was in the van or just on the sidewalk) was killed and most of their equiptment destroyed. The truck driver had a 0.2 blood level, was driving on a no-truck-route street, and is being charged with homicide or murder. Rumor has it that this was not the driver's first kill!!! Apparently he had faced homicide charges previously in another state. No one in the band was injured but our deepest sympathies go out to the poor guy in the van. I got these reports from MIKE SCHMELZER in Madison.

PLASTIC SURGERY HEROES: two local celebs who recently went "under the knife" are JEFF MC DONALD of REDD KROSS and COURTNEY LOVE of HOLE. Supposedly Jeff had his done in order to look more like his brother STEVE (who did his part by cutting his bangs)—but why did Courtney do it?

FLIPSIDE FANZINE is being sued by a retail music store called *The Flip Side* because of their name. Flipside Fanzine board members were considering a minor name change (well actually only a letter change) which would read: "Flipcide" (as in the death of Flipside). For now Flipside hasn't heard back since mailing them a letter stating that they've been using the Flipside name for 14 years now, and if they haven't infringed on The Flip Side's service mark yet then they aren't going to.

SANDY DUNCAN'S EYE actually *is* going to Chicago to record some stuff with STEVE ALBINI. I had to do some fancy manuvering (beg AL) just to get a copy to review since these guys didn't want to send any out – Steve's a lucky guy. Also, their guitarist DAVE RICE left the band and moved back to Detroit so I guess they'll be looking for a new member...

WHAT INSIPID COOKIE-CUTTER "ALTERNATIVE" college-pop-funk-folk band's front femmes reportedly lip-serviced and coked their way to KROQ acclaim?

TO ALL THOSE WHO SECRETLY YEARN for NICK POPDEFECT–and we know you're out there–do you know where he gets his hair done?!

SONIC YOUTH played a couple of really obnoxious gigs in the first stages of the Neil Young Crazy Horse tour. A report from the Buffalo show told of the crowd booing constantly after the first half hour of their set. Thurston said "OK, one more song. This one is called 'The Crucifixion of SEAN PENN', after which the band played 5 seconds of feedback, Thurston threw his guitar down, and said "That's gonna be a single—look for it" or something like that, then he went off stage, came back on, played for a few seconds, threw his guitar up into the air and said "That's the b-side of that single." That was it. Kim said "Thank you, you're beautiful," they left the stage, and the crowd cheedred when the lights came up. Another report from the Civic Arena in Pittsburgh tells of Thurston chucking his guitar 20 feet into the air and letting it crash down with a "really interesting sound." Thurston later kicked the mike and his guitar into the dead zone between the stage and the crowd and left the stage, leaving the other three to play more feedback and grunge for ten minutes, much to the crowd's displeasure. Other highlights included renditions of "War Pigs" by BLACK SABBATH, "Dirty Boots", and a rocking rendition of "White Cross" and then polishing off the set a ten minute feedback orgy culiminating with the guitars jammed together strings-to-strings and dropped onto the stage. The band left, the noise continued, the crowed booed. For a while there were all sorts of stories about SONIC YOUTH being thrown off the tour, but from what I gather they're still on. *(I heard that the bookers were trying to pay them less because the tour wasn't going well, so SY was going to walk—apparently they felt OK about making their fans sit through two horrendous tourmates and pay all that money, but when THEIR wallets were affected, they got vocal)* It's nice to know at least one extremely popular and innovative 'underground' band who hasn't totally sold out to the Granola-Harley set (In SHARP contrast to SOCIAL DISTORTION's "I am Joe Strummer" attitude.) If you saw SY's tribute to the RAMONES a couple of years back you'll know that they definitely have the technical ability to sell out anyday, if they wanted to. I salute them!

BILL GAZZARI, the self-proclaimed "godfather of Rock 'n Roll," did die.

ART REVIEW

KAREN FINLEY AT BOOK SOUP, FEBRUARY 14, 1991 (free)

This was a reading of three poems from Finley's book SHOCK TREATMENT. Although she seemingly picked the poems at random, several themes emerged, and the pieces were further linked by Finley's dramatic styles, most especially by a gospel-like persona which was most effective in the mourning portions of each poem. It was odd to stand in this room in West Hollywood and hear the references to AIDS, bigotry, discrimination, sexual preference, reproductive freedom, and note that Finley links them all to a common human fear of death. This fear proves to permeate our culture and to shape both our desires and our morality. Then Finley inverts her conceptual superstructure, exposing what she really would like to discuss, and simultaneously expressing what we are most afraid to hear. We profess to be obsessed with death, and our fear of death, but the issue is really just a smokescreen for what we are truly afraid of: life. Something is revealed because it is not referred to; the text between the lines thunders out.

The first piece, "dreaming of strangling birds" was a first person narrative of a woman who dreams of killing baby birds (code-helpless)—a reverse rape fantasy. Later the woman identifies with the bird (being/blaming the victim?) begging "lock me up in a cage." The story segúes into a discussion of her father, issues of attractiveness, and abortion (killing something helpless—connected to the bird). The piece is structured by references to sound. Finley is driven mad by the sound of the baby bird, and she connects silence and stillness to its death, and to how her father thought women should behave. She talks about a woman who was not allowed to scream and make noise during a "natural" childbirth, because a woman is not desirable in such a state, and if she is not desirable, she is not feminine—not a woman. She ends with a dream (perhaps the same dream which was interrupted by the baby birds), a dream of being in analysis and finally being allowed to speak of what is disturbing her. But this too, reveals another story, because the analyst does not want to discuss her life, but only her dreams. As the scenes spiral *et abyme*, she is silenced again.

The next piece was "Paris with Johnny", about luck, the luck of dying or living, randomness. On a return visit to Paris, the city feels alien to Finley because her Paris friend, Johnny, has died. So many people have died from AIDS that it changes the very geography we exist in. During Imaginary discussions with Johnny, Karen is sorry she did not die too (easier than living). She wants to have it out with his father. But he says "my father did not acknowledge my life...he will not acknowledge my death." Life in this case, being his choice, the random fact of his sexuality.

Throughout these pieces, Finley images Johnny and other martyrs as our "conscience" a Kristevan logic which celebrates the marginal. She seems to find a deep virtue in the fact of oppression and even victimization. Often she posits women, PWA's, and others as our "conscience," a powerful force which, although now silenced, will return to life again. Finley seems to feel that those who have not suffered abuse or oppression are incapable of fighting it. In her celebration of martyrdom she tilts precariously toward a privileging of the position of victim. Suddenly the gospel persona which often accompanies the section of mourning has an odd overtone. Are blacks, too, privileged because they have suffered so? Has the "temple of difference" become a melting pot where the communal is not one of shared goals but of shared scars? As she muses about this, she hits a man with her car, but he, miraculously perhaps, is not killed. This "everyday" miracle may restore hope to those who feel that the AIDs situation requires one.

And finally: the "black sheep" piece, which mocks the audience who by now are smug in their avant-bonding. The contrast is made with PWA's, who must form bonds at "death parties" and she mentions a friend who refuses to attend them. "I couldn't celebrate his life, why should I celebrate his death?" her friend says. Indeed, a belief in death as redemption is more than a little ironic in an age where sexuality and other life choices are threatened by diseased minds more than by disease. This reference to the earlier poem again brings up the by now familiar theme: the false opposition of death vs. life. Finley does not merge the two, so much as she inverts and complicates them, showing that they are not the same, nor are they so different. An important way to look at a lot of things, I think. —Mikki

"What about American flag napkins? What if you blow your nose in one? Have you broken the law? —Representative Gary Ackerman (D-NY)

SHOW REVIEWS

PERPETUA AND COMPANY PHOTO: DON LEWIS

SCUD CLUB • GASLIGHT, MARCH 5

This was the first night of the club, and coming on the heels of the Persian Gulf thing, it had an anti-war flavor. Missed the first 45 minutes, including what was apparently the highlight of the evening: Tequilla in some kind of altercation with Gaslight management.

Caught the tail end (?) of MS. VAGINAL CREAM DAVIS, prancing around bitching about something. JOHN TRUBEE gave a subdued performance, with none of his usual stomping, spitting, and rolling around. Could he finally be growing into a new phase? Kind of miss his old rants, though. FAT AND FUCKED UP, a duo on violin, cello and voice, gave a solid set of avant-sawing pieces, real interesting, even though at 15 minutes it felt too short. In fact, most of the artists' sets seemed too short, and I would have liked hearing more, but I guess people have to go home and sleep for their jobs.

Now where was I? The mood was gay as PERPETUA AND COMPANY bounced down the stairs as bathing beauties, throwing popcorn as patriotic music played. The mood slowly darkened though, until finally they left the stage as black-shrouded mourners. It perfectly captured the current mood of an America euphoric over its victory in the Middle East, an America trying to hide the fact that this "victory" is really a great tragedy.

Next up was ONE HUNDRED DAYS LIKE THIS, a young band too close to JOY DIVISION, et al to really stand out. Maybe with time they'll start to sound more like themselves and less like their influences. The music was well-played though.

Now came time to kick ass. THE THIRSTY BRATS exploded the mnemonic doldrums with brash, sloppy SEX PISTOLS/DOLLS/STOOGES power. Between slugs of booze, the singer slurred out his lyrics with fuck-all bravado, stumbling around the stage and through the audience. The drummer also stood out, bashing her lines with force and conviction.

Despite all the talent presented, the Scud Club seemed to suffer from its location. Perhaps Jack Marquette and Tequilla Mockingbird's efforts at putting on a good show were thwarted by forces at work in clubs like the Gaslight. Check out the club, though, they may have worked things out. It's a good way to see interesting acts on a weekday night. –D. Lewis

TRASH CAN SCHOOL (ALMOST)

Three JABBERJAW "doorpeople": Two dollars. Two dollars. Two fucking dollars. Three Ben Is Dead people: "See Ya." P.S. We wouldn't have minded paying $2 to see Trash Can School. P.P.S. Check out our new booklet of Jack Marquette's "How to Guide on the Art(s) of Producing a "Underground" Music/Art Event."

THIRD EYE • LACE, MARCH 9

This was a little different from most THIRD EYEs, which had been at funkier dives with different things going on in several rooms. At those parties, you could always go to another room if you got bored. Not at LACE though; it was just one big room and you just plopped yourself down and watched. The show felt more like an exhibit than an audience-involved happening. The well-heeled LACE crowd also seemed less hip than previous THIRD EYE crowds.

CULTURAL OVERKILL PHOTO: DON LEWIS

Despite these setbacks, the evening wasn't a total wash. Each act was interesting in its own way. NURIS did your standard belly dance. RAMESH PANDEY gave a Hollywood-ized crash course in Indian culture which would have been more effective had he been closer to the audience, or the audience to him. SUSAN DUCKETT'S classical Indian dancing was pure and beautiful. SPENCER SAVAGE did a new dialog with BOB FARELLI, which was fairly engrossing, but I had a hard time hearing their unamplified voices over the audience talking. FRANCIS PAULINO'S Belizian percussion jam cut through though, and was mesmerizing. BRIAN CHIC was next, doing a kind of party act with sick jokes and tricks with his bull whip. Finally, TAMER'S TURKISH DANCE BAND took the stage and launched into some great music, but the sound system gave out and audience yakking went up, drowning out what little I could hear. After a half hour of trying to fix the sound, they finally left the stage.

JOHN TRUBEE PHOTO: DON LEWIS

With the evening's entertainment over, host JAC ZINDER turned up the Middle Eastern dance music and there was action on the floor til past 2 AM. I left before the treble could shred my eardrums. *–D. "deaf, but not blind" Lewis*

THIS ASCENSION • HELTER SKELTER

THREE QUICK EASY STEPS TO WRITING A BAD REVIEW

1. Get on the band's guest list and insinuate that a review will be in the next issue, forcing you to write one.
2. Get totally wasted during the show, so any chance of possibly remembering any details is completely obliterated.
3. Write it three months after the show took place.

EXAMPLE: I remembered seeing this band at Lectisternium sometime last year, and not being too impressed with them. But this show was free, so I figured I didn't have much to lose. After the first five minutes of music, I was glad I had gone, and hell... maybe I would have even payed. THIS ASCENSION puts on a great show. Its obvious that the band puts their all into their performances. The singer's vocals are the focal point, with the music providing a suitable background for her sometime banshee like wails and scales. The closest comparison would be DIAMANDA GALAS meets ELIZABETH FRAZIER (COCTEAU TWINS). One of the band members had a shirt that said "The Pixies Suck" on it. (Feel free to make up the rest). *–Kerin*

SHOW REVIEWS

BY ETHAN PORT

Who would have thought that all the violent little manic depressives we grew up with would one day come clean and, in between AA, NA, CA, SA, EDA, Nympho A, Shop Lifters A, Slammers A, etc. meetings, waggle their various genders clad in 1 mm triangles of black lace at the local "alternative disco" club/bar. It's too much for an old loser like myself who still wears old flannel shirts around his waist at gigs. I don't know... call it a generation gap... but the next time you go off at the mouth about how creative and ultra rad Ministry and all their clones are, just remember that the nagging little voice in the back of your reptilian cerebellum whimpering "wait... isn't this disco?" is indeed correct... those 'Infinite Beat' drum machines are indeed brain washing your little brain dead. IT ISSSSS DISSSSSCO!!!!!!!!!! And sure, some of those samples are pretty interesting, and some of those songs show great originality and innovation. But imagine how much BETTER and MORE INTENSE they would be if they WERE NOT DISCO!!! I'm sorry, but this has been annoying me for quite some time—like every time I'm trapped on the disco floor at FUCK. And don't EVEN tell me that adding a big fucking dose of macho/sexist/Drug-Id Heavy Metal shit into those Ministry songs cures this basic problem. Disco is Disco no matter HOW you splice it.

Which brings me to the all noble and punk-rock politically correct (PRPC) events surfacing in the LA Tar-Puddle since last issue. I missed every Sub Pop show so don't ask me, except for **L-7** at Nightbreaks in SF who were really great! If you were foolish enough to miss their last few shows you should check them out in the near future before their shows are as expensive and asinine as Goldenvoice (Now G.V.) or Sonic Youth shows. We also saw **THINKIN FELLER'S UNION** at the Sixth Street Rendezvous with the **TOILING MIDGETS** (with a few ex-members of the ever famous **SLEEPERS**). The Midgets were really interesting, mostly instrumental, and still had that early 80's edge. The Fellers reminded me of an out of tune circus side show version of CVB (and working on the ego, too), but were still quite note worthy and full of potential. The tragic and emotionally charged Event of the Year was unfortunately the **Final Theoretical** show at Al's bar. 30 acts/bands performed that Sunday, and with a capacity for only 157 inside, most 'audience members' were forced to wait in line for several hours before getting in. Most people gave up and by 9pm the line was gone. Anyway, guilt seemed to be the word for the day and all the 'starving' artists and musicians coughed up over $2000 for AIDS research. Unfortunately I got the definite feeling that a gathering of souls of this magnitude will be totally impossible until the next major tragedy strikes. But I'll postpone this rant until the "What If AIDS Never Existed" issue.

While on this punk rock walk down memory lane I went to a little party with Gabby and Andre (Peg Leg) which, though just a bunch of dudes hanging out, had a zillion times more energy and radical-ness than any 'show' I've been to in years (plus lots of flannel shirts!). We also saw the **WEIRDOS**, at God Shave the Queen. They haven't changed a bit in the decade or so they've been playing "We've Got the Neutron Bomb." There was some really ultra violent pit action going which was pretty stupid but also pretty funny culminating in a grand "I am alive" radicalness by Andre which I can't really describe now, and since we didn't bring a camera it will have to stay that way (suffice it to say it was a great prayer to the punk goddess). We went to God Slap the Queen the week before to see **GREEN JELLO**, got there at 10:35 and still had to pay full price, and the band never showed up. One other band of no merit played a serious Metal version of Big Blacks "Kerosene", with the live drummer imitating the drum machine verbatim.. ugh!!!

HELMET PHOTO: DON LEWIS

LOCK UP closed the show with a special performance celebrating their RELEASE from Geffen Records. It was funky, energetic, and sweaty. I liked it. The club is basically lame but has a good sound system and Michael/Skelter spinning webs in one of the disco rooms. Just be prepared for LA bullshit when you go.

We also went to the Grand opening of **Concrete** — a Lectisternium offshoot that has great potential if they can ever find a venue. $5.00 admission and a stellar line up of bands. The first show featured **PRESSURE HED** (*who will be interviewed in the next BID–ed*), **DISTORTED PONY**, and a new one to me: **GRAVITY THROTTLE**. All of these bands were amazing in spite of the stupid Iranian disco they had to move the club to ($5.00 beers!). Make sure you support the club next time they open (probably at The Probe) in a month or so. It is TOTALLY up to us.

Other shows: **HELMET** at Jabberjaw (few vocals as a result of a burn out show the night before), **ETHYL MEAT PLOW** at Kontrol Factory. Both were VERY good. The Plow show was really dirty and androgynous. They'd be total godhead if they'd get an extra person to actually play all those keyboards and samplers...kinda the opposite problem of most bands these days—Ethyl has an amazing live drummer (Biff Sanders) but not enough musicians, while most other bands have more than enough of everything except a drummer. We also saw **DISTORTED PONY** at Kontrol Factory, and they were the best I've ever seen them. Kontrol Factory has a really good sound! Other upcoming shows include **STEREO TAXIC DEVICE** and **FOUR WAY CROSS** (Biff's 'other' band), and it's only $1.00 before 10:30 with an L.A.Weekly Ad.

Oh yea, listen to Andrea 'Enthal's 12:00 Rock on KPFK 90.7fm Sat (Sun) 12:00am-6am. She's been rebroadcasting the famous (infamous) Live at Studio Z sessions. Last week she played the **Dream Syndicate** from 1982 and **Savage Republic** (with Jeff Long) from 1983. Support the station and the show. It's one of the best shows in LA. Hook up your VCR to the stereo and tape all 6 hours. It is ESSENTIAL listening. Also remember KXLU's Demo Listen on Sundays at 6pm. There are a lot of REALLY GOOD undiscovered bands in LA who are smart enough to NEVER play out live. There is still a very vital underground scene here, just nowhere to play. More record news next issue.

Phone home Eunuch 23!!! We have some mail to forward to you.

PLEASE TELL EVERYONE YOU SAW IT IN BEN IS DEAD. SUPPORT OUR ADVERTISERS SO BEN CAN STAY FREE.

GIRL TROUBLE

BY ALAN ANDERSON

It's a Thursday night at Raji's in Hollywood. Girl Trouble is waiting to take the stage from some poet who's been reading his "last poem" for about twenty minutes. It's beginning to look as if force may be neccessary. This is Girl Trouble's first L.A. appearance in two years. They don't fancy themselves a road-hardened touring machine. And that's a loss, 'cause these folks put on a show. Driving, infectious beat, big psycho-surf garage grunge guitar, and attitude. The attitude is fun. This Tacoma, Washington quartet has a dozen releases to its credit (six 7"s, one 12", two albums, and three compilations) including the 1990 releases, Thrillsphere (LP on Pop Llama), Stomp and Shout and Work It On Out (12" on Dionysus), and Cleopatra and the Slaves (7" on Wig Out). What brings them to L.A.? Two shows and a visit to Disneyland. By the way, for those who are curious: Tacoma is south of Seattle, north of Olympia, west of Puyallup, and east of Gig Harbour.

O.K., you're about to go on, how does it feel?
Dale (Girl Trouble's Bass player): Oh... I'm as nervous as hell, I can tell ya that.
Are you always that way?
Dale: Oh, always.
Butterflies?
Dale: What's that?
Butterflies?
Dale: Oh, butterflies. Big butterflies.
Bon (GT's rockin' drummer): I think this poet's making you nervous.
Yeah, it makes me nervous. What goes through the mind of Mr. K. P. Kendall just before he goes on?
Kurt (Mr. K. P. Kendall, GT singer and sex icon): Uh... nervousness. Um... sweaty... um... hot feeling... and I have to go pee.
I see. That's a lot like Dale. How does the Big Kahuna feel? Massive? Huge? Ready to rock?
Bill (The Big Kahuna, TG guitarist extroadinaire): Yeah. uh-huh. I hope I haven't drank too much. I wanna drink more, so I think I'm o.k.

The poet is finally ushered off the stage, and Girl Trouble makes the move. Later that night, as the bartenders chase the clientele from the club and the bands prepare to load out their gear.

PHOTO: DON LEWIS

O.k. so how's it feel now? You've had those few beers and then you made some noise and now you get to move furniture.
Bon: Well, it feels great and I'm really tired and now it's time to move stuff, and that's always the way it is. And of course you notice nobody's here helping me.
How do you feel after a few beers and a few more beers and the show?
Kurt: Well actually I've only had probably one beer since we played.
How many before you played?
Kurt: Maybe three over about a two hour period. That's kind of a rule of ours —not to get too smashed before a show.

Even later that night at Charlie Popdefect's house. Half of Girl Trouble is drinking and listening to Link Wray, the other half has gone to bed. I decided to wake up the sleepers. A knock on the door and I'm in a dark room. The Big Kahuna lifts his head from the pillow.

So tell me about Disneyland (where they spent the day). What was the highlight?
Bill: Probably Splash Mountain was the highlight.
What's with you guys? You all say the same thing?
Bill: But you know what? Even on top of that was the women. The women at Disneyland were gorgeous. There were all kinds of tits and mouse ears and shit. California in general, but Disneyland....

Well, I suppose if you go to rich, white areas like Anaheim there's probably better looking ones cause they can afford cosmetic surgery.
Bill: You can usually pick out the cosmetic surgery victims pretty easily. But as far as the rides went we wanted to go to Star Tours but that was closed. So we went to some ride that was built in the '50s called Flight to Mars.
That's my favorite! It's so terrible!
Bill: Yeah, it was groovy.
Kurt: Instant mind-blower.
Bill: You sit there and your little butt pad vibrates for a while.
Kurt: You know what I liked about Mission

to Mars—is that would have been a highlight ride in Tacoma. That would've been like the coolest ride you could go on.

Bill: My favorite part though is you go and stand in this room and here's these scientists that aren't moving in this glass encased room with these video screens. And the girl with the microphone goes, "Mr. Doctor so & so would you please tell the passengers what's going to be happening on their trip?" And this mannequin turns around (real mechanical) and says "well... the ride... will be".... O.k. great, it's dummies doing scientific stuff.

Kurt: You know what they should take out is the Auto-topia. That gas-guzzlin'...

The thing that really fascinates us about Disneyland is the Disneyland underground. We've heard so many stories about it. A friend of ours got a tour of the whole Disneyland underground, and if you're fuckin' off at Disneyland they can yank you under the ground so fast you just disappear off the face of the Earth. When we were going down Splash Mountain today we were watching for cameras, and Dale said there's a camera in that birdhouse and sure enough there's this little camera.

Bon: Well, there were cameras every so many feet.

Bill: This girl was telling me this story about how her friends were smoking pot in the parking lot and the minute they got inside the park boundaries they nabbed 'em and took 'em underground to some kind of Disneyland jail holding area. And they asked "how did you know we'd been smoking pot?" They said, "cause we got it on camera." They had cameras out in the parking lot!

PHOTO: DON LEWIS

(L TO R) KURT, BILL, DALE, BON

Autopia?! That ride's great! Are you kidding? You know, Southern Californians—they have to suffer through a fucking traffic jam to get to Disneyland, and then they get in a car!

Kurt: And when Dale and me went on it, it was a traffic jam. You could go like five feet and bump into the person ahead of you and then go five more feet.

Yeah, that's the idea: there's no such thing as an autopia.

Kurt: Yup, we're living in a dream world.

Bill: The monorail's the autopia.

Did you go on the submarine ride?

Bill: No. Bon talked us out of that one after we went on the Flight to Mars.

Oh! The submarine is great!

Bon: Listen. I got in the submarine and all they did—I don't know what the problem was— but all they did was shoot these gas fumes down at you while you sat on there on this little bench, and then what does it do? I thought it was gonna do something. It just takes you around and you look at a mermaid.

You look at plastic fish. But everything is fake at Disneyland.

Bill: That's what I like about Disneyland.

Do they still have the shrinking one?

Bill: No. It was called like Micro Adventures or something. When I went on that as a little kid I was scared shitless. I was about five years old and I was completely petrified. And the thing that got me was—you'd be standing there in line to get on the thing and there's a glass tube with little dolls going through it—people who were already shrunk, right? But you see, I didn't know that. And I saw this little old lady goes by—this shrunken doll old lady—and I was thinking, "somebody shrunk an old lady." And I was cryin'. I did not want to go on that. Then we got on it and I cried the whole time. I sat between my mom and dad. And finally I was starting to mellow out and kinda like, "o.k., I can handle this," and then a microscope with a big eyeball looks at you and blinks and stuff and I went, "yeeeawww!" and my dad said, "I'm not taking him on anymore rides." But they took out the Micro Adventures to put in Star Tours.

Tell me about the record, *Thrillsphere*. Is it doing well? I've been reading a lot of good press about it.

Bill: We've been getting really good reviews on it. I don't know really how well it's doing.

Bon: I think it's doing pretty well. I think they said they were happy with it—the way it's been selling.

How is Pop Llama for getting it out and around?

Bill: They're great.

Bon: I think they're really good.

Bill: The thing that's good about those guys is they tell us exactly what's going on all the time. They don't keep anything from us. We're more on a friendly basis with them where it's not like a weird bullshit thing. Sub Pop seemed like they wanted to keep everything a secret from everybody, and they never really told anybody what was going on.

Bon: They never really were behind us. They only had enough to be behind about three or four bands.

Bill: They decided that we weren't one of their puppies that they wanted to cultivate or whatever.

Does Sub Pop have a game plan for bands?

Bon: I think their thing is they get a band and here's a bunch of guys who really don't know exactly what route they want to take or they don't have a clue about an album cover, this or that. And so they take them and put them through the little Sub Pop deal and they come out on the other end and play in Europe or something. But with us we already had a game plan. We'd already been set up for a long time and we had a real strong idea of what we wanted to do. And we know what our market is better than they do.

Bill: And it would have been ridiculous for us to try to go that route, because were just not that kind of band. And a lot of Sub Pop bands fit into this certain kind of mold and we just don't fit the mold.

Bon: We're better at the slow, steady stuff. And I think to really be popular on Sub Pop would be kind of a strain.

Bill: Well, here's the perfect example of the point when I realized we were having problems with the whole thing. We were playing this gig with the Fluid and I was having a conversation with Bruce Pavitt (co-founder of Sub Pop) and he said, "While you're standing here talking to me, those guys are up there kicking your ass."

Bon: And we hadn't even played yet.

Bill: And I just thought, "what kind of a thing is that to say to *anybody*." "While you're standing here talking to me....' Well what should I be doing, Bruce? Slashing my wrists or what? Praising you or praising them? or where do I go? Put my guitar down and go home?....

And somebody else said to me one time that they were at a club and there was a bunch of Sub Pop people there and also a bunch of the Pop Llama crowd —some people who were on Pop Llama Records. And this person said, "I'm really glad I'm with my Sub Pop friends and not my *square* Pop Llama friends." And we thought, "Pop Llama? Hmmm. I think we'll go with the squares on Pop Llama."

Bon: You know, when were dealing with record companies, all we wanna deal with is the person. That's why we dealt with Bruce, because we knew him. And he was a cool guy. I'm not saying bad stuff about Bruce 'cause he was great. We said, "o.k., Bruce, let's do this thing?" and he said, "yeah. o.k." But then we got kind of far apart in our ideas somewhere along the line, so we thought, "o.k. blow that off and find somebody else." And that's why we've worked with Calvin (Johnson of K Records) and that's why we're working with Conrad (Uno) and Scott (McCaughley of Pop Llama). We're just working with individuals. I'm not into this company thing.

What do you guys define as success? Where do you want to go?

Bill: I'd like to be able to put out records when we want to, come to places and headline as a band that draws an audience. Just have a draw. On this tour we've had just minimal audiences. The audiences seem to really like us, but they just haven't been huge. I mean, if every show could be like tonight....

Bon: Yes. See, this was our first good show on tour.

Bill: We'd be happy, if every show was like tonight.

Bon: I mean, when you go to a place and there's like thirty people and they're really into it and you think, "gee, it'd be really nice if this could be like triple." When we're doing a pretty good show, I wish a few more people could've seen us. It's kinda hard.

Bill: But we can't really complain cause we've met some pretty devoted fans on this tour.

I always think that means much more.

Bon: Yeah. I don't even believe 'em when I meet 'em. "Are you talking to me?"

Bill: We ran into these kids in Sacramento at the Cattle Club, and it was weird cause we get in there and we thought, "uh-oh, this looks kinda weird." There were two heavy metal bands and us.

Bon: Us and Verbal Abuse!

Bill: And they were really nice, but we thought, "this might be bad." So then this guy and his wife walked up to us and said, "Hi, my name is Dennis and I've listened to you guys and I really like your records and I'm just really thrilled you guys are here." So we started hangin' out with 'em, and they said to stay at their house for a couple of days. They turned out to be the funnest people to hang out with.

Bon: Yeah. You do meet lots of nice people on the road, that's for sure. It can be a real drag. It's hard miles. And we always try to stay in touch with 'em. I do lots of writing to people.

How did you meet up with Lee (Joseph) at Dionysus Records? (Dionysus released Girl Trouble's *Stomp and Shout and Work It On Out* 12")

Bon: Through Calvin. Calvin knows everybody. And he's really great about getting stuff out. That's one thing about him: he gets a lot of our stuff out. And I'll just give him piles of Wigouts [Girl Trouble's swanky fan booklet] and he'll send 'em out. So that's how we met Lee. And then Lee just wrote me a letter, and I wrote back. Just kind of back and forth.

How do you feel about him?

Bon: Oh, he's great!

Bill: We really like him a lot.

Bon: He's got a great attitude. And I think of him... he knows lots of people. To me he's kind of a biggy. I think of him as one. And then he's so down-to-earth. And Zebra's just the greatest person.

Bill: Yeah, she's just really nice. They're both sweethearts.

You guys put out a lot of vinyl in the fall, anything new on the way?

Bon: We've got some things in the works. I don't know if I should be talking about 'em. We're gonna do a thing on the Cruddy label —you know, Jim Sangster (bass player for Young Fresh Fellows). We're going to do a flipside with the A-Bones. So we gotta work on that when we get back.

Jim's another one of those good guys.

Bon: Yes, another. He's great.

Bill: We've been working on songs and thinking about putting out another album. I just enjoy that we've been getting better as a band and we've just got lots of ideas.

"I'd get banned from the air because I'd play the Dead Kennedy's "Nazi Punks Fuck Off." —Dave Smalley on his DJ days.

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You Thought You Bought the Right to Play that Record Didn't You?

THATS NOT FOR YOU TO DECIDE

BY KERIN MORATAYA

With all forms of artistic expression, music included, coming under attack from various conservative pressure groups, the freedom to listen to whatever you want, whenever you want, becomes a precious alternative. Have a sudden urge to play a record or the radio at your place of employment? Check out this article that ran in the Winter issue of *Sound Choice Magazine:*

BMI, a music licensing and royalty collection agency, is hoping to convince the owners of every orivate business in America that they must buy a BMI license in order to play recordings or the radio for employees or customers of the business.

That's a message being sent out in a three part direct mail campaign addressed to businesses across the country.

Because of intimidating language in the mailings, direct marketing experts predict that a significant percentage of recipients will volunteer to pay the annual fees without understanding the law or knowing for sure whether they are really required by law to pay the fee.

Annual fees for small businesses such as restaurants can be as much as several hundred dollars.

In order to raise the licensing revenue and response rate, BMI's marketing campaign stresses that business owners may be breaking "The Unknown Law."

The easiest way to comply with "The Unknown Law" is by paying annual fees in BMI, the direct mail literature stresses.

BMI's plan calls for three separate mailings to be sent to targeted businesses. The first mailing is "an educational piece" that explains the copyright law and solicits the owners to respond by signing the music performance agreement and paying the license fee.

The second and third mailings are more threatening and intimidating, stating emphatically that all "music users" must comply with the U.S. Copyright law and that sending BMI money is the easiest way to comply with the law.

BMI is also planning a large telemarketing campaign as well.

Radio station personnel report that BMI is monitoring station broadcasts, especially call in contests, where listeners might mention they are listening to the radio at their workplace. BMI agents are then sent to the business to request licensing payments.

Some radio personnel have suggested that some radio stations are working in collusion with BMI by holding contests where listeners are requested to submit postcards listing the workplace from where they listen to the station. In these cases, employees become unwitting spies, alerting BMI to unlicensed radio use.

The copyright act which BMI refers to as The Unknown Law, is a complex, little understood piece of legislation, intended to compensate copyright owners of music for the public presentation of their work.

BMI Vice President of General Licensing Tom Annastas, intends to have every business owner in America believe they owe BMI money every time they play the radio or stereo at work.

"Our goal to educate every music user in America as to their need for a BMI license is a challenging one," he said, adding, "Our plan is definitely working!"

Both BMI and ASCAP have formal agreements with musicians that grant the agencies, among other things, the right to solicit payments for "public performances" as defined by the 1976 Copyright Act of the United States. This definition is as follows:

To perform or display a work "publicly" means-

(1) to perform or display it at a place open to the public or at any place where a substantial number of persons outside of a normal circle of a family and its social aquaintances is gathered; or (2) to transmit or otherwise communicate a performance or display of the work to a place specified by clause (1) or to the public, by means of any device or process, whether the members of the public capable of receiving the performance or display receive it in the same place or in separate places and at the same time or at different times.

Whether or not this is a legitimate application of the law, there are several startling aspects to BMI & ASCAP actions. These agencies are supposed to protect the rights of musicians. but one wonders if the musicians who sign BMI & ASCAP agreements know exactly what they're agreeing to. Do they agree with the companies' letters that get progressively threatening, hanging lawsuits over business owners' heads? Do they support the menacing phone calls to the stores that refuse to pay the fees? Do they think sending 'agents', who use intimidation on whomever happens to be working, to collect money is justifiable? And are all these "necessary actions" explained in full in the musicians' contract?

Can store owners at least hope that some of their money is reaching the musicians they're playing? According to Evan Cohen, a Los Angeles lawyer involved with the music industry, the fees collected are put into a general fund each organization has. At the end of the year, both companies figure out which bands got the most in-store play, and accordingly hand out money. ASCAP pays an equal amount to the publishers as a group and then to the writers (the musicians) as a group after an overhead deduction. BMI, except for overhead expenses and reserves, pays all monies collected to its affiliated publishers and composers (musicians). According to Mr. Cohen, the smaller bands can sometimes be overlooked. Where does that leave the smaller unsigned bands? Retail Slut might play them every day, but how much importance will that play in the dividing of funds?

An example of ASCAP harassment can be found in the events that occured to Ana, the manager of A Combo of Three in San Pedro. She received letters, phone calls, and an in store appearance by a company rep. threatening her with a law suit if fees weren't paid. She requested a list of bands she would have to pay to play in order to avoid them, but never received it. "It wasn't until my accountant talked to them and told them to leave me alone because I'm a struggling business owner that they finally stopped harrassing me." As of now, A Combo of Three has yet to pay and doesn't plan on it.

Mr. Cohen adds, "If you want to play a song in your establishment, you're gonna have to get a license to do it. This has been the law for a long time and goes back to the Copyright Act of 1976. The idea isn't to censor, its to protect the musicians' rights." Granted, musicians works need to be protected; there is no arguement with that. But do business owners rights have to be infringed in order to give that protection? Mr. Cohen explains BMI & ASCAP's actions: These retail stores that play music on their P.A.'s are using music to enhance the atmosphere. This is considered a public performance. If you want to publicly perform a song, you have to get a license. That goes back to a case involving THE GAP in 1977. Basically, BMI & ASCAP reps were in a store where they were blaring music through the P.A. system. So, the reps said 'you're using music to enhance the mood in your store. You should really get a license for that.' Its not only legal, its necessary for these types of monies to be collected. In every case, every single case that goes to court, the businesses lose. The judge sees that the performing rights organizations are justified legally and throws the case out. Anyone who performs anything publicly must pay a licensing fee."

How much is your business slotted to pay? According to the 1989 ASCAP annual license fee, applicable to the use of mechanical music only, in establishments which do not serve food or drink, audio use costs $119.00 for up to 3 speakers with each additional speaker adding another $24.00 to the bill. The maximum license fee is $1007.00. Fees for audio visual use are $178.00 for up to 3 speakers with each additional speaker costing $36.00. The maximum license fee is $1510.00. The annual license fee for 1990 and thereafter will be adjusted in accordance with the increase in the Consumer Price Index (National, All Items) between the preceding October and the next preceding October.

Most business owners I spoke to about BMI & ASCAP actions were outraged at the thought of having to pay to play. Though some had not heard of contact by either agency, all had similar thoughts:

Matt Ewton (Tower Records, West Covina): "I don't know of anything like that. As far as I know, they [BMI & ASCAP] haven't contacted us. If they did, we just wouldn't play their bands. If they came into the store, and told us 'pay this money', we would definately say 'fuck you' and play other bands. But like I said, no-one's ever come in here demanding anything. I don't think they have enough staff to send around everywhere and I'm sure they would go after the small stores first. We're the number two record store in the country, and have a lot of influence when it comes to record companies. If we don't like something, they're gonna listen to it." 95-98% of the artists Tower stocks are published by BMI & ASCAP.

Andy (Vinyl Fetish, Hollywood): "No, we're not paying. We wouldn't. What would I do if they came in demanding payment? I'd bite their ear off."

Heather (Soap Plant, Hollywood): "Yeah, I've heard about this. I used to work at American Rag, and we were constantly harassed until we finally paid. We do pay ASCAP fees now. The money is supposed to go back to the musicians, like if we play Bob Dylan, then Dylan will get a percentage. I don't know if the musicians actually do get the money, but the idea is good. If the bands do get money off this, then I support it."

J.C. (Aron's Records, Hollywood): "No, I haven't heard anything about it, and we're not paying anything. If we go out and buy the record, or CD, or cassette, then we own it. I own the material the music is recorded on. If I want to resell it, it's MY business. That's why we have a business license. So if I play it in the store or anywhere, its MY material I'm playing. We would definitely not pay at all."

So what alternatives are left in this seemingly uphill battle? If U.S. Law views BMI & ASCAP position as correct, can store owners afford the costs of a lawsuit? For now, it seems the choices to be made are ones that will avoid litigation. Playing only unsigned, local bands is one possibility. Keeping the stereo within reach, so that volume can be lowered or completely turned off is another. Of course, some will opt to pay the annual fees, but for those who can't afford it, or think their rights are being infringed upon, the solutions availabe depend on YOUR involvement and creativity. Let us know what you come up with.

Darby asked me (Tomás) to talk with Colin Sicc, General Manager of KXLU 88.9 FM to see how censorship in all its various manifestations has affected KXLU. Both he and I dredged up our thoughts on the issue based on our four year experience with the station. Colin's position for a little under a year now has been to be fully in charge of and responsible for station management and broadcasts. It's a pretty hefty job considering Colin is a full-time Recording Arts major, dealing with his last year as an undergraduate and trying to "have a life" (good luck). In addition, KXLU is going through a very intensive process which occurs every four years or so: license renewal. During this process the FCC more finely examines what is being broadcast on your frequency and evaluates its service to the community and broadcast continuity. Did they hear that time we accidently played the Black Flag song with the word "fuck" in it ? Apparently Colin hasn't heard back from the FCC with KXLU's statement of renewal so he's a bit concerned...

Here's some more questions and responses that we culled from our discussion:

T: Has KXLU had any problems with listener complaints?
C: Complaints from listeners-that's happened. We also sometimes get complaints from administrators – for example the song "The Catholics Are Attacking" by the POP-O-PIES, a listener complained about it to the administration because he was Catholic and he knew that the University was Jesuit. We were told by the administration not to play the song. For a period of time the record was hidden away by the music director, but it's now back in the stacks.
T: Is there a problem with the DJ's playing records with obscenities or objectionable material ? Do you have to actively enforce censorship when it comes to records with so-called "dirty words"?
C: The DJ's aren't supposed to play songs with swearing in them. In some hardcore records it goes by so fast that you can't even hear it. It's up to the DJ's discretion what is "hearable" sometimes. When records are received at the station the Music Director is supposed to listen to them and label the songs with blatant swearing in them and ideally the DJ's aren't supposed to play them although a lot of times if the DJ knows the song real well they'll play it and edit out the second when the word is said by pushing a button disengaging the broadcast from the turntable through the main board. Any time a DJ comes across a song with swearing they're supposed to label it "don't play" or "says shit". A lot of times for KXLU it's not so much worrying about the FCC so much with what we broadcast but we have to be concerned about what Loyola Marymount University will think because they own the license.
T: Is it wrong to think that KXLU is a Catholic controlled broadcasting Jesuit propaganda?
C: KXLU exists as a student-run organization so that situation doesn't exist because we're responsible for the programming and they acknowledge that it's a good thing. They might not like to listen to all the programming but they think it's a good thing for the students to have.
T: How far should the FCC be able to go in determining what a station can broadcast, should KXLU be able to broadcast whatever it wants?
C: I think the FCC's main reason for its regulations with broadcasting is for kids. What children might hear. I'm torn with that because what are we trying to hide from these kids? Most kids I know have learned all the four letter words and if not there's videos to rent or movies where they can see and hear everything.
T: Some parents just aren't in touch with their children enough so they turn to agencies to do their job of deciding safe moral ground.
C: I don't think the FCC should have the right to censor political viewpoints, like a broadcast saying anti-government opinions; if it's cracked down on, that's definitely an infringement of freedom of speech.
T: How about sexually explicit broadcasts, or the use of profanity?
C: Well, first of all what's "sexually explicit" and what's "obscene"? Because what's obscene in Middle America is probably humorous in Los Angeles. In the FCC regulations there are clauses where what is "obscene" is defined by "community standards". So any time anyone goes to court for an obscenity case the court has to determine what is obscene to the community that you are in. It's a very grey area. When I was in high school the big controversy was with Prince's "Erotic City". Compared to these days, big deal. It's a situation of degrees. I think it's more important to think about what the song is about instead of focusing on the sexually explicit part. If the song has a good message, that should be what is focused on not how it goes about relating it.
T: I think it's strange that the first major fine against a station in Los Angeles for broadcast of explicit material was with KPFK when they broadcast a candid play dealing with male homosexuality. I think there was a lot of bias in that case.
C: It is strange because you have to consider who can really define what is obscene. In a community like Los Angeles you have to determine if something is sexually explicit to homosexuals, to heterosexuals, to bi-sexuals. I think there's a lot of people who want to try and suppress issues they don't want to deal with like sexual orientation and this might have been the case with the FCC and KPFK. It's also interesting that it's not the major performers like George Michael or Prince who are getting censored but small radio stations and performance artists etc.
T: KXLU's license is up for renewal. What increased forms of scrutiny take place on the part of the FCC ?
C: The thing that worries me the most with the renewal process is the possibility of an FCC officer making an unannounced visit. They might find minor violations with the way our people work, like knowing certain things having to do with our power and output which I assume all our DJ's know, but it could result in fines. They're really cracking down on stations and fining them. Local FCC offices could possibly be monitoring our broadcasts at any time to see what we are saying and playing. For instance are there correct on-air breaks being made, PSA's read etc. They also take a look at more legitimate things about a station like how they make their money during fundraisers, to make sure there's no payola or whatever.

T: Does it bother you that there are things you can't know about the FCC and how they monitor you yet they know everything about your station and personnel ?
C: Well, we still haven't received our license so I'm a little worried. Soon I'm going to have to find out some information about the FCC because I'll be contacting the National Association of Broadcasters for some legal consultation about what to do next. There might be more information that we can find out about the process and what they know about us but they're not (the FCC) going to tell us. It is really creepy that we don't really know what they think about us.
T: What gives them the right to fine a radio station based on what's broadcast? Is there any sort of movement against the regulations they can enforce?
C: They have the right because they are the government agency that created the radio band that we broadcast on and when we work at this station it's kind of voluntary agreement that you will play by their rules in a sense. The fines can range up to $10,000 which can effectively shut a station down. They revoked the "safe harbor" which was something that was fought for, it was a time between midnight and six A.M. where you could broadcast nearly anything. It was an action that came a few years ago with the whole shift to the right that our country underwent. At some point the pendulum might swing the other way and things will be more lax again.

We talked some more about other issues at the station, how we don't have to worry about pressure from advertisers who can easily censor or co-opt broadcasts. Colin says the first thing you're taught in broadcasting classes is that commercial television and radio are just "advertising with a little bit of entertainment in between." Colin and the Program Director Alexandra undertake a certain amount of responsibility in deciding what DJ's should play. They make sure that new records are given some attention and that certain records aren't overplayed. Other than that the DJ's are supposed to have previous musical knowledge and training on the AM station at the campus and then it's up to them what they play. DJ's at KXLU are supposed to be serving the community with a diverse selection of genres and not doing the show for themselves only. The Program Director steps in when the DJ's play the same music over and over or are sloppy in their approach to broadcasting. The student directors at the station do have to enforce some guidelines but overall that is the extent of censorship and its impact at KXLU. Anyone who has questions about KXLU broadcasts or wants information on individual programs or just want a sticker can write KXLU 7101 W. 80th St. Los Angeles, CA 90045, attn: Colin Sicc or "General Info".

INTERVIEW: ANDREA ENTHAL OF KPFK

"There's nothing inherently wrong with regulation" –Andrea Enthal

How far do you think the FCC should be able to go in telling stations what they can or cannot put on the air? Should the stations be able to broadcast whatever they want?

Yes and no. The Federal Communications Commission (otherwise known as FCC to its friends) was chartered to manage the airwaves in a public trust. Legally the American airwaves belong to its citizens. Obviously every individual citizen can not broadcast by themselves, so an agency was needed to oversee how the airwaves would be used. There are a lot of things that the FCC has done that are very good. For instance, in the 1950's, when a new FM band was opened, Congress decreed that a portion of the band would be reserved for educational and public-interest broadcasting. That was the birth of college and public radio as we know it today. Those stations at the lower end of the FM dial were limited to not broadcasting commercials. That is indeed the FCC telling stations what they can and cannot air. I have yet to see great masses of people railing against the existence of public broadcasting on radio or TV.

There's nothing inherently wrong with regulation. We submit to it peacefully every day. Every time you stop at a red traffic light and pull forward at a green one, you are submitting to regulation. Without that kind of regulation we'd have to drive rubber bumpered tanks and getting from one place to another would be a mess. The problem with regulation comes when special interest groups subvert it from the necessary task of helping society flow, into some kind of social agenda, which is probably what you are referring to by this question: the new laws against the airing of so-called dirty words.

The only obscenity I know is the obscenity of these special interest groups who are using parenthood as an excuse to eliminate every opinion they don't agree with. They say that the reason they want to limit any mention of excretory and sexual body parts or functions from the airwaves is to help parents guide the upbringing of their children. (They also want to rate records for this same supposed reason). This is just a smoke screen for another cause. Parents are perfectly capable of impressing their own children with their values. These special interest groups don't want to help parents at all. They want to replace those parents whose values do not meet their standards and remake society so that all people's children will be raised in their ideological world. This is just plain wrong. It has nothing to do with the needed regulations of society. It is a shame that the FCC has gotten caught up in this ruse. It is every thinking persons duty to fight special interest groups (both left and right wing—there isn't a good kind of social agenda and a bad one. There are just people who want to replace your beliefs and values with theirs). But that isn't really a problem with the FCC. That's a problem with society. The FCC is only reflecting the current struggles and social jostlings of human nature. These narrow-minded people's influence will pass and new narrow-minded people with other interests will take their place.

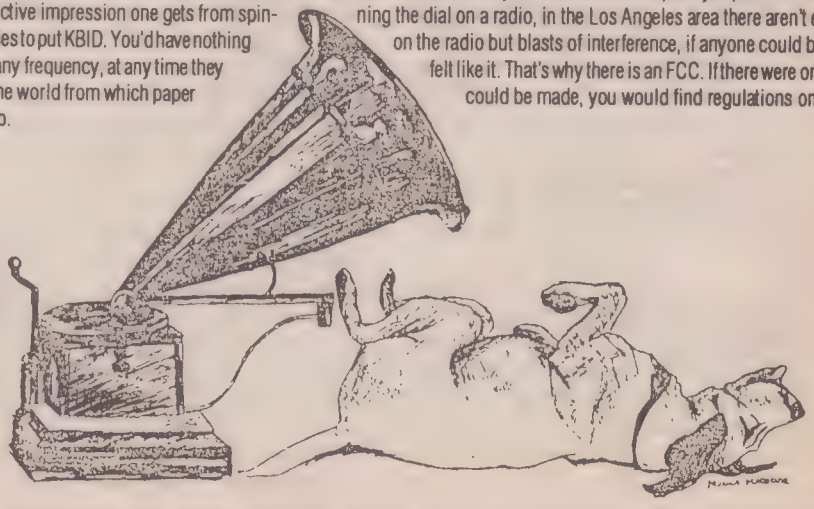
There is a legitimate need for some kinds of control over broadcasting. Los Angeles does not need 43 oldies radio stations geared to baby boomers, or 43 evangelical religious stations, or 43 heavy metal stations, or 43 stations dedicated to talk about sex. Commercial interests alone do not always provide any kind of variety. It is in the public interest to see that there is a variety of perspectives on the air. How you achieve that kind of variety is not an easy question. Regulation is one way, and I have no problem with regulation for that motive. That was what the FCC's regulatory abilities were for—once upon a time. They were not given regulatory abilities to tell people that the word "shit" could or couldn't be aired in a song. The current rulings are so definitionless and vague that it is very hard to say that the FCC has actually banned anything from the airwaves. They've given the illusion that they have. It will be up to $400 an hour lawyers of some future time to battle that one out. The prospect of the bills for that fight have chilled many broadcasters. I have no particular faith in human nature, that the good guys will win.

Are there FCC rules or regulations which you think are infringing your right to free speech?

I don't think there are FCC rules that are infringing on my right of free speech. I think there are interpretations of FCC rules that are ending up limiting what I play beyond anything the FCC has really said or really has the right to say.

Radio and television stations are regulated by the FCC, while newspaper, magazine, and book publishers are relatively free of government regulation. Why do you think this is so? Do you approve of this situation?

There's no mystery as to why broadcasting is subject to FCC regulation and print media is not. It's a technical situation, not one subject to approval or rejection by the public. Plain and simple, you can have as much ink and paper as you can afford. Broadcast frequencies are limited. If you want to go out and start a magazine called Ben Is Dead, there's nothing that can stop you from doing it. If you want to go out and start a radio station called KBID you have to find a frequency to put it on. Despite the subjective impression one gets from spinning the dial on a radio, in the Los Angeles area there aren't empty frequencies to put KBID. You'd have nothing on the radio but blasts of interference, if anyone could broadcast, on any frequency, at any time they felt like it. That's why there is an FCC. If there were only six trees in the world from which paper could be made, you would find regulations on print media too.



"[We...] need protection against the tyranny of prevailing public opinion and feeling, the tendency of society to impose its own ideas, practices, and rules upon those who wish to dissent." —John Stuart Mill (On Liberty)

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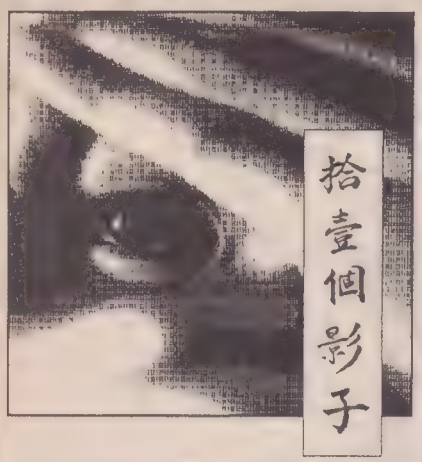

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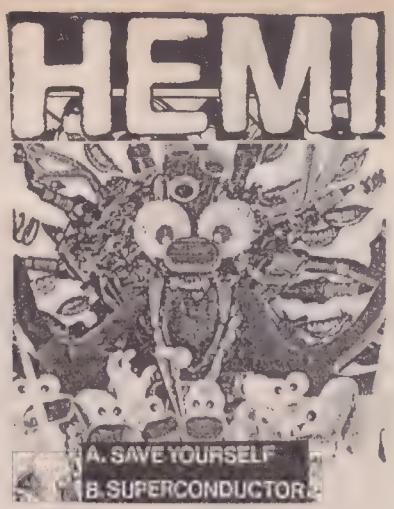

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ALL HAIL

PHOTO: NNCY BARTON

(L TO R) BRIAN KING AND STUART SWEEZEY

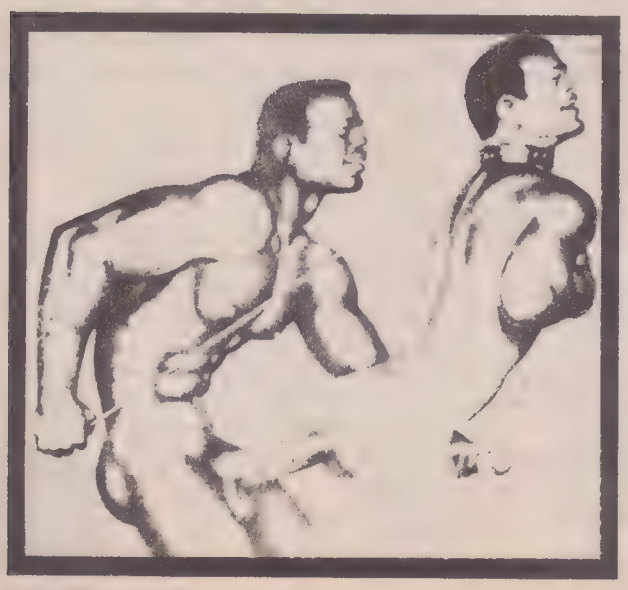
DARBY AND MIKKI SHARE LUNCH AND CONVERSATION WITH STUART SWEZEY AND BRIAN KING OF AMOK BOOKS

BRIAN: Turn that tape recorder off, we're going to speak frankly now.
DARBY: What is this thing that's "off the record", anyway?
MIKKI: "Deep background"
DARBY: Yeah. "This is what they told us off the record." What does that mean? Does that mean that you lied and told them that you weren't going to print it and then you print everything?
STUART: Yes, just about.
MIKKI: It's on a need to know basis.
DARBY: Or you're offered a lot of money and finally they say "OK, fine". So where should we start? Besides with food.
MIKKI: Let's do Michael Ventura first.
STUART: OK!
BRIAN: What do you need to know?
MIKKI: I write long editorials about Michael Ventura, but no one will print them.
STUART: Yeah? For BEN IS DEAD?
DARBY: Actually we're just kidding, she really loves Michael Ventura.
BRIAN: Do you have a crush on him or something?
MIKKI: People have to hide the Weekly from me or I go into these long tirades whenever I see anything he wrote, because I think he's such an idiot. I'm like "What are you reading?" and they go "Nothing!"
STUART: Do you remember the one that he wrote about anarchy?
MIKKI: Yeah, and he was saying there's no anarchist press available.
STUART: Right, and then we wrote a letter back and this was his response.
MIKKI: Do you want to expand on that a little for the folks listening at home?.
STUART: He said a lot of things. For one, he said that he had just come back from Spain, where there's this really strong anarchist movement. And nobody in the US, and particularly in "hyper-hip LA" knew anything about anarchism. And that you should "drive across town at rush hour just to support independent bookstores." Even so, his favorite independent bookstore, which I don't think he mentioned, didn't carry any books on anarchy.
BRIAN: He mentioned Midnight Special and said that they just pointed him toward the performance art section.
STUART: He went to the Dutton's in Brentwood, and they didn't have any. And he was surprised!
BRIAN: "There's no anarchy here!" And his idea of the two anarchist movements are the Greens and the Solidarity movement in Poland, which is total bullshit..
STUART: They just started catechism mandatory in schools in Poland, since Solidarity came to power
MIKKI: He always refers to the "average feminist response." In his articles he's like "Well I guess the typical feminist would say this."
STUART: His whole novel about that roadhouse rock and roll band.
MIKKI: OK, enough trashing his character... So then what happened?
STUART: I've just begun to trash!
BRIAN: Let's disparage it now.
MIKKI: I just had to throw that in. Go ahead!
STUART: Well anyways, he wrote that article and we wrote this letter in response. We kind of said, you know,... I have the original, I have to show it to you, but anyways, we discussed his New Age myopia and and we said that his newly found radical political commitment is nowhere to be found in his two films that he wrote, "Echo Park" and Roadie". And at the end we mentioned, like, we carry anarchist books and we're three blocks from your office.
BRIAN: We mentioned BEN IS DEAD. (applause from Mikki and Darby)
STUART: We said we also carry things like BEN IS DEAD, Factsheet Five, Anarchy... Then we said we have other anti-authoritarian things that aren't strictly anarchist like SOCIETY IS A SPECTACLE (??). We also carry Noam Chomsky, who's an anarchist that he failed to mention. And some of us don't have to go to the Costa Del Sol to find out about anarchy. That was the end of the article, I mean of our letter. So then he wrote us that letter (the one in the Dispatch) because, he said that we're really lucky that he wasn't in town when our letter ran and he would have written a kick-ass response.
DARBY: Right!
STUART: I don't know, I mean, he said that we had bad vibes that he wasn't simpatico with, and...
MIKKI: He seemed to be so upset that you... he kept saying "profit," he used the word profit like three times in that response.
STUART: And "predatory."Whereas he doesn't regard it as being conflict of interest when he makes his three grand a week or whatever it is writing about El Salvador.
BRIAN: Or sucking up to Hollywood
STUART: Or Moon worship

→

AMOK cont.

MIKKI: He's guilty, though, he feels guilty about it. That's the difference!
STUART: And he drinks because of that and it just compounds itself. But to him, alcoholism isn't a disease, it's a path to altered consciousness. (a reference to Ventura's piece on his drinking non-problem)
STUART: So that's the story with that. We basically just think he's an asshole.
BRIAN: It wasn't like that article catalyzed us to hate him. We've always... I mean, he's always been a cancer sore at the Weekly for the last ten years at least.
MIKKI: Totally!
STUART: Yeah. I mean, I can't even remember all the major irritant things that he's written, but...
MIKKI: How do you guys feel about that? It seems like everyone has to tell you their judgement. People compulsively have to say, "Well, this is how I feel about it."
STUART: You know, sometimes I think, well, people are used to us now and then... I went into the Sequel yesterday to leave off flyers. The girl that worked there was, like, "Of course you can leave that flyer." And then it was like "Oh. For AMOK? I hate that place!" (To Brian) I didn't tell you about this, it was yesterday morning.
DARBY: Where was this?
STUART: At the Onyx. She's like "That place is really scary. And it doesn't look like a bookstore is supposed to look!" And then she goes " And not only that, but the people that work there!" And I go "The people that work there are really nice." She said "No, they look at me when I'm walking around, and they look at me strangely..."
DARBY: "What can I do to her? Let me get that book on sado-masochism!"... You have books in the store that, let's say, that people don't agree with, or don't think that...
STUART: Like White Power.
DARBY: Right. And what do you say to people who bring up...who say that you're supporting them?
STUART: I guess one thing is that I do think this stuff should be available. So the question is, how do you make it available without buying it from the people that publish it? I mean, they are swimming in the waters of capitalism in some sense, and we are too. We have to make a certain amount of money to do what we do, and to pay our bills, all that shit. And then another part of it I think, is that I don't think those people are nearly as big of a threat as mass media...
MIKKI: Like not knowing about anti-war protests?
STUART: Yeah. Especially after we've been through this whole Gulf thing. It's like, Dan Rather—you can just turn on the TV and see yellow ribbons all over the place, and "welcoming the troops" to realize that those people are much scarier. And everybody endorses them by turning on the TV. And some guy over in Hollywood who publishes white power on his own press, who's a sincere NAZI. I mean, he's into it.
BRIAN: You could buy a loaf of bread or a dress and maybe hurt people more than buying a NAZI book in terms of financing the guy's living.
MIKKI: And educating yourself.
BRIAN: He's just propagating ideas. It's what you do with the ideas that could be possibly damaging to people. I think that kind of stuff is really overrated for books. I don't see people reading books and then killing people. Or blowing up people.
STUART: I think that people kind of like the idea that we're willing to take that on our conscience. For instance, we had the US Holocaust Museum in Washington DC mailorder all these NAZI books from us because they're not published by mainstream publishers and the only way they knew how to get them from us. But I think it's better for their little institution to order them from us than the actual, original...
BRIAN: We're like a legitimate middleman.
Stuart: (continuing) people that are publishing it. And there's this university called Hofstra in Brooklyn, which is, I think, like a Jewish university. They have courses in anti-Semitism and they'll order like twenty copies of PROTOCOLS OF ZION and some other NAZI stuff, and they use them. But they're not the only people we sell them to, we sell them to Marines too, some that maybe are like totally into it. You just can't know what a person is doing with that book once you've sold it. But I do think that for some reason it makes people feel more comfortable to know that we're getting forty percent. We're doing the dirty work for them. (laughter)
DARBY: So it's all in the name of art?
STUART: I have more problems selling medical books with pictures of dead bodies than racist stuff. Last time this kind of thing...
BRIAN: The other big problem was the Gacy posters. People really didn't want Gacy to get the money.
DARBY: For what stuff?



"Do those with a lot of money have more freedom of speech than those who are poor and cannot buy it?" —Richie Perez

BRIAN: For the Gacy paintings that we did. People didn't want Gacy to get the money, to bribe a guard, or get a condom, or whatever he would use the money for. So when people came by our store and asked "Where does the money go?" we just eventually learned to lie. We said that it went to a victim's fund.

MIKKI: Really?

BRIAN: In reality it went towards cigars and to support his mother in an old age home.

STUART: What could be more beautiful than that? We can talk about problems with printers, while we're here at the Crest. We had a binder... We got this stuff printed (indicating the Dispatch) at China Times and then this was like a couple of days before the ABA, this booksellers convention in Las Vegas. We thought we'd have this done with the new color cover and we'd be there in Las Vegas and show our new book and everything. The guy called us up and he goes "I can't run this job."

MIKKI: Who said that?

STUART: The bindery. China Times had done the inside part and we'd already had the covers printed up, this was their normal bindery in San Bernadino, Roger's Bindery. And I just assumed it was something technical because there's always some shit. Like oh, they're the wrong size, or we didn't perforate it, or you know. So I go "Well what's wrong with it?" And he said "There's this one picture. We're a family bindery!" Then he came up with this other bullshit line that they always use, "It's not me, it's these Mexican guys on the line, and they were getting really offended. They're Catholic." I go "What is it, what bothers you, what's the picture that's so bad?" And he flips to this certain page, you know, and he goes "There's a picture of one guy CORNHOLING another one! You don't expect me to run that!" Like out of 376 pages, all these pictures of dead women, people with their heads blown off, that's the one that bothered you? He goes "Yeah." I go "OK, now what are we going to do here? One out of 376. There's got to be some kind of compromise." He just said "No, no, no no." I tried to appeal to him, like businessman to businessman. "Look I'm going to this convention, it's in Las Vegas, can you just do those, I'll pay you extra," and he goes "What kind of convention are you going to, a PERVERT'S CONVENTION?" That's when I knew it was over with.

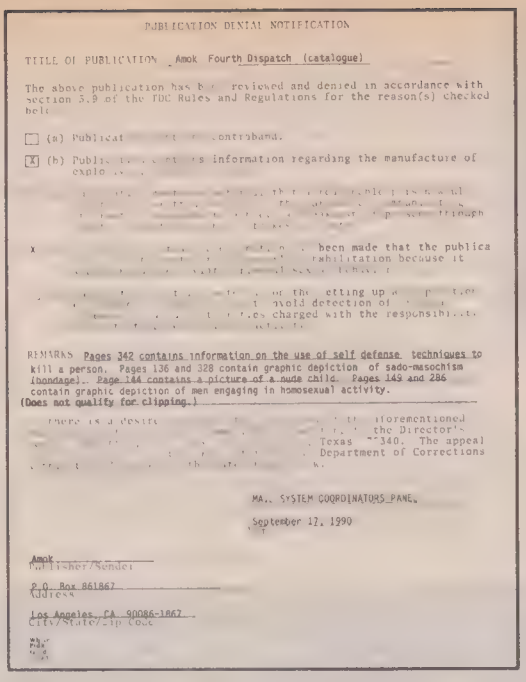
BRIAN: He was on the phone and he was just going "Uh, Sir, it's not a pervert's convention."

STUART: It was the American Book Association!

BRIAN: Stuart got all Dad-like about it, he was real indignant. You know, we've heard instances of other publishers, especially like gay and lesbian publishers, where they'll burn the boards. They'll do anything they damn please, and then the court will rule against the publishers. It's horrible stuff.

STUART: Even with like drug books, like things to do with even pot.

BRIAN: All your typesetting, all your art, all that shit, down the drain. All your linotype, original photos... I don't remember the specifics of who that happened to, do you?



PUBLICATION DENIAL NOTIFICATION

TITLE OF PUBLICATION: Amok Fourth Dispatch (catalogue)

The above publication has been reviewed and denied in accordance with section 5.9 of the TDC Rules and Regulations for the reason(s) checked below:

☐ (a) Publication contraband.

☒ (b) Publication contains information regarding the manufacture of explosives.

X ... been made that the publication ... rehabilitation because it ...

... or the setting up of ... to avoid detection of ... charged with the responsibility ...

REMARKS: Pages 342 contains information on the use of self defense techniques to kill a person. Pages 136 and 328 contain graphic depiction of sado-masochism (bondage). Page 144 contains a picture of a nude child. Pages 149 and 286 contain graphic depiction of men engaging in homosexual activity. (Does not qualify for clipping.)

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MA.. SYSTEM COORDINATORS PANEL

September 17, 1990

Amok
Publisher/Sender

P.O. Box 861867
Address

Los Angeles, CA 90086-1867
City/State/Zip Code

Dear ...

STUART: No. They destroyed the boards... It might have been Down There, Yes Press or something like that.

BRIAN: Especially when you take it to court, spend money on a lawyer, and then this court rules against you: "Well, you are perverts. Outta here It's OK to destroy something obscene. " Not even if there's pictures, if it's obscene...something about guide to anal health or something, they'll destroy that as much as anything else.

STUART: Here, though... there's things that you can sell that you can't sell in Canada, for instance we've had PSYCHEDELIC CHEMISTRY impounded by the Royal Canadian Mounted Police. Where it's no big deal to sell it here. They even have a law there against "promoting hate." You can't sell anything that could conceivably promote ill feelings toward another ethnic group. That's illegal.

BRIAN: So there's a Holocaust revisionist, he's on trial. He lost, like twice, once and on appeal. He served time in jail for publishing Holocaust revisionist books.

STUART: Which we could easily sell in the US. But, unless you can get something printed, you can't start... I was worried about the Post Office getting involved or something like that. We haven't had any trouble, ever, with them impounding things, or anything like that.

BRIAN: The only people who impound things for us is occasionally Canada, and prisons. Prisons always impound us.

STUART: For instance that book CAUGHT LOOKING, which is a compilation from a feminist anti-censorship task force of like pornography that they thought was interesting from a feminist point of view. It's basically against Andrea Dworkin and all these feminists that align themselves with Moral Majority types. So they have this book of pornography and we sent it to a guy in prison and it got impounded. We got this great letter back.

BRIAN: It listed all the offensive things.

MIKKI: Oh they go through it!

STUART: Yeah, and it said like "Male penis, page 15." And then you can't send nudist books to prison, definitely.

DARBY: Really? How do they get their porn?

STUART: I don't know.. They can probably have Hustler but not anything encouraging male homosexuality.

MIKKI: I was just going to say, they can probably have naked women but not naked men.

STUART: Right.

MIKKI: That's like, in the Rock City News, we were just talking about this on the way here, Celebrity Skin had a flyer with a big erect penis...

STUART: That's a great one!

MIKKI: And they blocked out the penis, but on the same pages there's drawings of naked women, with their legs spread, all on the same pages, but they just couldn't handle this DICK.

DARBY: They put a fig leaf over!

MIKKI: A huge fig leaf!

STUART: That is such a cool painting, too. That's the one that Don Bolles found in the thrift shop?

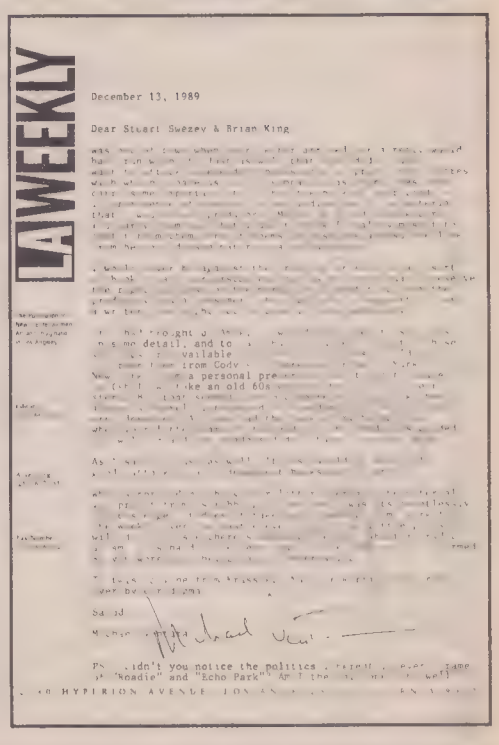
MIKKI: Right. We're going to try and put it in this issue.

DARBY: Have you had any other problems with printers?

STUART: They also said it was terrorist—Satanic and pro-terrorist. The reason that we found China Times, because I was worried about this kind of shit, and they do the LA X-press, you know?

BRIAN: That porno throw away thing.

STUART: And I thought they did a



LA WEEKLY

December 13, 1989

Dear Stuart Swezey & Brian King

... didn't you notice the politics ... Echo Park" ...

... HYPERION AVENUE, LOS ANG...

AMOK cont.

pretty decent printing job.
BRIAN: Stuart just reads it for the printing.
STUART: They're really actually very cool about this stuff. They know that they're doing the kind of stuff that other people won't take. It was more of a question of, like, taboo, or something like that. Like we would have made his whole bindery impure and therefore these people couldn't come back. One thing where we actually did sort of bend to the mood of the times. We have all these nudist books that we sell. And pictures of naked children and stuff like that are in these books. And we had some of them in the Dispatch itself. When we first had this thing printed up, we still were thinking of it as this catalogue. So I thought maybe we could sell them at newsstands. So I went to that one up in Hollywood, at Cahuenga and Hollywood and the guy looked at it and said "Yeah, this is really good, this is fine, OK I'll take ten." I went back to the car to get them, and by the time I get back he goes "I can't sell this." I'm like, "What happened?" He goes "Look at this." And it was this picture of two naked children, one of them you can see the kid's dick actually and they're eating a watermelon.
BRIAN: They're all crouched, so they've got their genitals...
STUART: Right underneath the watermelon.
BRIAN: It's a really scary photograph because it's at night with a really eerie flash. We picked it because it's really funny.
STUART: And I said, "Well it's a nudist picture, it's OK to sell nudist books." He said "Look, I'm right here in the middle of Hollywood. And the child pornography people would come down too hard on me, because you have pierced tits on this picture, and then naked children in this one, I would have to sell it in with the hardcore pornography, and then because of that picture it suddenly becomes child pornography and therefore I can't sell it, as much as I'd like to. So we kept pictures of naked children, but we don't actually have like exposed crotch shots. We changed that one picture. If you have the first five thousand you can see it. But after that we changed it, we were afraid of the Federal government coming down on us.
BRIAN: It was also, I mean, we have tons of nudist photos. We could be a little discretionary, there was always one to replace it. We replaced it with a cop giving a ticket to a bunch of naked people in a car or something.
STUART: So we still sell the same book, we just don't have the picture in our Dispatch anymore.
DARBY: Do you guys do other things where you have to worry about self-censorship?
STUART: That's the only time I can think of we've ever done that.
BRIAN: Besides self-censorship, there's also the idea of being somewhat responsible to the community. In the sense that... I wouldn't move the bookstore next to a temple, for instance. We sell Holocaust revisionist stuff. I'm sure we'd have the JDL on us, quicker than you can snap a whip.
STUART: But that's to cover our ass, more than...
BRIAN: Yeah. Self-censorship in the sense that you... I mean, there's always aesthetic considerations, that's a form of censorship, in the sense that we don't carry some books because we don't like them.

Body/Self Appreciation

STUART: Like Henry Rollins. Or SATANIC VERSES, or AMERICAN PSYCHO. Those are censorship issues, but we just don't like the books. Really. That Satanic Verses thing was the biggest deal, everybody thought they were so... to have it, and there's no threat to sell that book in this country. It's so stupid. And you can pat yourself on the back for being for freedom of expression, and then a year later we go to war with an Islamic country. It's so "All-American" to sell that book, but we just didn't bother, because I'd actually read MIDNIGHT'S CHILDREN, the one that he wrote before, and I just didn't think it was that great.
MIKKI: Well, that whole thing just turned into such a big Fascist crackdown. When you went into any bookstore in New York, they checked your bag. There was that one girl who went in with her art project in like a shoe box and they grabbed it and stomped on it.
STUART: Really? Weird.
DARBY: Do you think things are getting worse? How do you see censorship right now, compared to...?
STUART: I think it's becoming more acceptable by the powers that be. I do think that people think they can get away with it more than they used to. Certainly more than they would have in the seventies or something. Because I think the reason why people could start to like turn down like a gay book or a drug oriented book is because it's like this thing that comes out of what's going on with the NEA stuff. Although I think that the NEA thing is totally a red herring. But I still think the mood of the country is just generally getting more and more stupid. And forgetting what the original principles were that were supposed to be so exciting. Also I think that maybe there's been a slight shift in the liberals like realizing the hypocrisy of their position, that "We're for freedom of speech, but...." I think that people are a little more sympathetic to what we're doing than they would have been before because of the overall mood. It seems like those people realize that you can't just be like...
BRIAN: We saw at the very beginning—we hashed out the idea of maybe going non-profit, instead of being a partnership or whatever, but we decided the last thing we want to be responsible to was the US government. For any money, period. Or some rich person. We don't have investors, and we don't have any...we're against, for ourselves, those two concepts. No foundation or a grant system for ourselves.
STUART: Yeah, I mean I was even on the board of a non-profit thing called F.A.R. (Foundation for Art Resources), and I could just already see how it was. All of a sudden you had to answer to these people as to whether it was "good" art or not. They wouldn't say, like "The kind of art I like," it was like there was these objective "good" and "bad" things. And that's what the "hip" art community was doing, with all these criterions, and...I don't know.
DARBY: Definitely. Well, is there anything else?
STUART: Well, the things that we're working on, the next two books that Brian and I are going to publish, they'll be out sometime by the end of the year, hopefully. They're definitely going to be... I'm worried about getting permission to use some of the stuff... Like I'm compiling all this stuff from forensics articles, from the things that cops read, and coroners read, and FBI behavioral science people. Like in that movie, that Jodie Foster movie. And, a couple of times I get letters from people like, "This is supposed to be seen by law enforcement people only, and I have no intention of letting you use this." And it'll be from some guy in the behavioral sciences department at the FBI or something. So, when you start taking things from one category, it's sort of like penetrating beyond books into what the public isn't supposed to see. And Brian's doing a compilation of artwork and writing by murderers, and that get's into like, trying to get trial documents, trying to get things that, again, they just have no intention of letting people actually get to. What do they do with it? What do they do with these videotapes they impound from some murderer or audiotapes or whatever?
BRIAN: They pass it around among themselves.

"There is a growing body of evidence that long term exposure to the language of TV news is detrimental to a person's thought processes." —Winston Smith

STUART: Yeah! You know there's like this hot black market of cop stuff.
BRIAN: They decide how intelligent the public is. And that's kind of a fucked up policy. It's like, there's this tape that this one murderer made of himself. He's torturing this girl and he eventually killed her in the back of a van. Lawrence Bittaker down in Torrance area. And you can't get it. I don't know if I would publish it anyway, because it might be too intense or something. But, I read an article in Premiere, about THE SILENCE OF THE LAMBS, where some FBI agent plays it for Scott Glenn so he can get an idea of how vicious murderers are. OK, so some stupid fucking actor can listen to it. Why can't we? Maybe we would be responsible enough to say, "Well, we don't want people to hear it either."
STUART: To give you another example, I've been doing, for this journal, I've got a lot of articles that I'm probably going to run of people that do auto-erotic hanging. Auto-erotic asphyxia, where men hang... well, it's some women, but it's much more rare among women.
MIKKI: Asphyxiophilia.
STUART: And it's supposedly this ultimate kind of orgasm, but it's very dangerous. You're always running the risk of dying when you do it. And it's like, every time something comes out about that, somebody hangs themselves.
BRIAN: Oprah Winfrey did a show about it and...
STUART: Eight guys died the next day or something. And it's like, there is a way that you can publish it without being legally responsible, I hope, for that. But the idea is, are we going to encourage someone to go do it, or would they do it anyway? I've just decided that it's interesting enough and I think it's taboo enough that I think it should be out there.
BRIAN: It's a major sociological phenomenon that has not been reported on very much.
STUART: It's not covered because people are afraid about their liability of it. I think in an insurance sense or something. I'm not sure exactly but I think it's something like that. And it's not just the responsibility for the deaths, it's also this weird mixture of sex and violence in a really weird private ritual. It doesn't get talked about a lot.
BRIAN: Right. Also, one form of censorship might be, we put out this journal, and one person sues us, we're out of business. That kind of thing. So instead of being upset that we don't get a grant, we could get sued. You have to take your chances.
STUART: We're hoping that we can use the same strategy that those revenge books use.
BRIAN: For entertainment purposes only.
STUART: Right, yeah. And REsearch put something like that on MODERN PRIMITIVES, and I'm sure that somebody out there must have decided to try and slice his dick in half, or something like the pictures in there. But we haven't heard anything about them being sued.
BRIAN: You could do it for ten years and not have a problem. I think there was a period of time in the last year where everything got so alarmist about that kind of stuff that it might have been detrimental. Where artists said "I'm not going to do this because I am not going to get that grant. I'm not going to do this because I will be shut down."
STUART: Don't you think that another censorship question is, who becomes censorship heroes? Like Andrew Dice Clay and 2 Live Crew and shit like that?
BRIAN: Karen Finley? No, thank you.
STUART: To think that you're even operating in the same sphere as those kind of people is kind of weird.
DARBY: Another thing that I wanted to ask you, what do you think about Adults Only sections and Adults Only time slots?
STUART: Well, off the record... You mean like when you walk into Circus of Books and they have that little section where you have to be 18 and over to look at the books? We haven't used that policy formally. I mean, we haven't actually cordoned off our PIERCING FANS QUARTERLY from the rest of the store.
DARBY: You'd have to cordon off a large section!
BRIAN: We'd have to cordon off the whole thing!
STUART: Ultimately, I think it's nice that we have the Constitution, and freedom of speech and all that, but ultimately it's what you can get away with. I still think that it has more to do with just doing it. If you can do it legally, good, and if you can't do it legally you should still do it. I don't really buy that this two hundred year old document or whatever is really protecting me. It doesn't, I don't think.
BRIAN: And if you can get away with getting government grant money, great. When Stuart and I opened the store, we took unemployment for six months, even though we didn't get fired from our jobs.
STUART: I would say, this whole grant thing, you should know when you're getting into it, who you're taking your money from. They are answerable to people from Orange County who work for defense contractors. You are getting money from the same fund that just bombed Iraq for the last two months, if you want to do that or not. So what are the other ones? What else do you want to know?
DARBY: I think that's it. Should be a good one.
MIKKI: Good stuff.
DARBY: Good stuff.

STUART: Ultimately, I think it's nice that we have the Constitution, and freedom of speech and all that, but ultimately it's what you can get away with. I still think that it has more to do with just doing it. If you can do it legally, good, and if you can't do it legally you should still do it. I don't really buy that this two hundred year old document or whatever is really protecting me. It doesn't, I don't think.

Textbooks: Molding of the Young American Mind

by: Ivy Schild

A major high school students' complaint is that assigned reading books are boring. A major teachers' complaint is that students don't read the books. I work in an English lab for low-level students at a high school in Long Beach. Most textbooks that I have encountered are written in dull language, fail to mention culture, contain no controversial opinions, and sidestep thought-provoking issues. Personally, I can't see why a student would want to read them.

The Texas Board of Education states, "Textbook content shall promote citizenship and the understanding of the free-enterprise system, emphasize patriotism and respect for recognized authority. Textbook content shall not encourage life-styles deviating from generally accepted standards of society." This means that teachers and districts can not design their own curriculum. It does not matter what geography book, economics book, literature book, science book, etc. is used; all will accent the mundane, and enforce an ethnocentric, all-American opinion.

Southern California is 1/10 Asian and 1/5 Latino. A multi-cultural curriculum would surely benefit our schools, yet most cultural background is deleted from texts because of the threat of bias for that particular group. This goes for women, too. Textbooks by or about women are thoroughly scrutinized by review boards. Feminism is shunned and considered un-American (Our Bodies, Ourselves has been banned from high school and college libraries all over the country). Classic Literature on the hit list includes: Huckleberry Finn, Slaughterhouse Five, Black Boy, Go Ask Alice, Catcher in the Rye, Romeo and Juliet, and even The Wizard of Oz (portrays some witches as "good").

Textbook censorship is not just the dispute between evolution and creation in science books. Censorship committees wish to squash the independence and critical thinking skills of students. Now, is this what we call freedom? Mel and Norma Gabler, head of a crusade for textbook censorship in Texas, say, "Everyone is free unless they are in jail." Well, if American students don't have access to holistic learning, their freedom does not exist.

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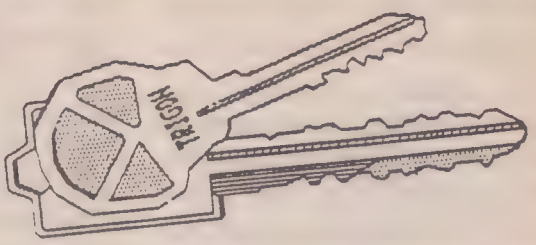

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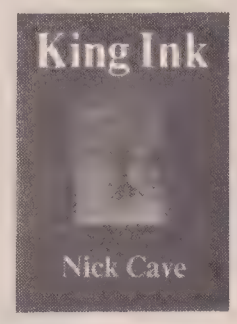

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INTERVIEW: HIPPYCORE FANZINE

Hippycore is what it sounds like: part hippy, part hardcore, in philosophy and format. It's run by jack and joel out of Arizona with a sensibility that is humorous, thoughtful, and committed. Here's joel's response to BID.

As long as states or hierarchical power relationships exist, those on top will always try to suppress anything that threatens their status quo. I don't feel editors or publishers have a duty to anyone but themselves. I do feel, however, that as a consumer I have a duty to not support sexist, racist, homophobic or other such views by not buying material that promotes such shit. We have no set editorial policy. Anything jack or I writes gets printed, obviously, and anything else we like that we have the space for will be printed, too. We decide what will be printed, but not without giving consideration to how we think our "audience" (that mythical, unknown entity) will respond, and of course when writing a piece one always keeps in mind the perceived audience and aims the writing to that audience. Staff writers write about whatever they want, and we've had no problems. Our staff formed by us asking friends whom we felt could offer some interesting viewpoints to write a column for us. Anyone can submit a piece to Hippycore; if we print two of your pieces, you're "staff." If we don't like what you say, we'll probably direct you to another fanzine, as we'd rather print stuff we like or find provocative. We don't accept paid advertisements. We do trade

Power's master stroke is to strip people of their freedom, give them back a spoonful, let them lick their lips, and then constantly remind them who gave them that spoonful so they'll pledge their allegiance.

ads or print free ads to help out friends. Our ad policy is if you're cool and we have the space, we'll print your ad, free.

I do feel that laws requiring age statements before buying certain materials is censorship, and I am against that. Warning labels, as they presently occur on records, are useful only in giving record companies the appearance of concern while simultaneously ensuring increased sales. Mom and Dad have protected their kids and their "Family Values" from four-letter words, while kids think they're getting a really cool deal by buying a CD that sings about fucking dead corpses. In other words, it's good marketing strategy. Parental consent laws and age restrictions are dangerous forms of censorship. As a parent, if you can't be bothered to sit down and discuss sensitive issues with your chil-

CONTINUED ON PAGE 28

CENSORSHIP AND WRITERS, EDITORS, AND PUBLISHERS

The idea of sending out "form" questionnaires seemed easy enough – the act was another story. Both Mikki and I came up with numerous areas where we saw censorship playing a role – but while arguing which questions were most pertinent we ended up over-defining and using too many possible examples. So not only did the questions lose their relevance but they became easy victims of uninspired yes or no answers (which we, out of our kindness, didn't print). Appoximately 50 questionaires were sent out and maybe 10 were returned. We thank everyone who did participate. Here's the best of the bunch –Darby

Martin Sprouse is part of the Maximum Rock N' Roll crew, and the main force behind Pressure Drop Press, an independent publisher whose output is consistently thoughtful, well-produced, and in keeping with his own confrontational politico-artistic sensibility. So while Iraqi soldiers kissed the feet of American troops and begged for food, we had a surreal conversation about literature, politics, censorship and economics. Because he's so experienced in these matters, Martin was gentle with me. He knew I was nervous about this, my first one-on-one interview ever. But as the interaction progressed, I grew more vocal, and on this final version I have edited out the frequent, involuntary, "mms" and "uh-huh's" and even, I am ashamed to admit, the occasional "that's great". What remains for your perusal is Martin's sure, experienced prose, which pierced my journalistic hymen and thrust to the core of the matter, as he spoke in penetrating, perfectly formed paragraphs. Thanks, Martin. Was it good for you? –Mikki

Tell me about Pressure Drop Press, first of all, some background information. Why did you guys start it? Was it because there were people who you thought wouldn't otherwise be able to be published?

Well it all started with the first book we did, which was THREAT BY EXAMPLE, which was the first book I put together.

That's the book with Al FlipSide in it?

A collection of essays and artwork by people in the punk scene that I thought were A-OK. They talked about their lives and how they got where they are now and why they're doing what they're doing. That was the first book, and I just sort of thought of a name for the publisher to go with it. I wasn't really thinking long-term, like "Yeah, I'll put out other books." I just wanted to make this look all official. So I came up with with the name Pressure Drop Press. Then Threat By Example started going really good, and I liked doing the book. So I said "Yeah, maybe I'll do another book. So the whole concept of becoming a publisher evolved from that. Then at the beginning of 1990, Pressure Drop merged with Maximum Rock N' Roll, which means that MRR and Pressure Drop share a bank account, and office space... I have an office in the MRR house. And so we share capital, and it sort of works as an unofficial book publishing wing of MRR, meaning, you know, we share the money, but Pressure Drop is completely on its own as far as what it publishes. Now we're working on our fourth book right now.

PHOTO: CAMMIE TALOUI

That's the monkey-wrenching book?

No, It's a book by Noam Chomsky called TERRORIZING THE NEIGHBORHOOD. It's a speech of his that he gave.

Isn't he the linguist?

Martin: Yeah, he's also a political dissident. Raises hell. He knows everything wrong in this country. He's one of the smartest guys in the world and he hates this country. It's just wonderful to hear someone who can

"Are you apprehensive about what the politics of "multiculturalism" is [sic] going to mean for the future of our civilization?" –Hilton Kramer [editor and publisher of The New Criterion, a right wing arts magazine]

Hippycore Continued

dren and instead rely on broad and insensitive consent laws and legal restrictions, then you're not much of a parent in my opinion. You should have stuck to collecting baseball cards. Any law that seeks to restrict any person or group of persons from any type of literature, music, or tv programming is censorship, and as I am opposed to any type of censorship, I think age statements, R and X rated movies, classified government documents, and hindered media coverage (e.g. censorship and coverage of the Iraq war) are weapons used to maintain the morality and privilege of the power elite and as such should be abolished.

While I believe we are not a free and equal society by any means, at the juridical level, at least, we are more free to publish and distribute alternative ideas than Muslim or Stalinist societies, for example. Capitalism has found more ingenious ways to suppress creativity and the quest for life: who cares if two nerdy guys publish a shitty fanzine calling for anarchy named *Hippycore* that sells 2000 copies when *The Reader's Digest* sells 28 million copies of their statist, Christian, capitalist pap *every week*? Power's master stroke is to strip people of their freedom, give them back a spoonful, let them lick their lips, and then constantly remind them who gave them that spoonful so they'll pledge their allegiance. We have more of a legal right to publish and distribute alternative ideas in this society than elsewhere, but that's not a compliment to our system of government.

Everyone should have a right to say and write what s/he pleases just by existing. No state or system magically grants us that right, and that's where the flag-wavers come up empty. The present power structure puts the cop inside each person, making us police and censor ourselves. Then they "give" us free speech (as if we already didn't have that right) and expect us to pay homage to them for their fucking generosity.

joel's response to our questionnaire came late and we had very nearly run out of space: therefore it appears in a condensed version. If anyone would like the long version, send a SASE and you'll get one. joel also wrote us a thought-provoking letter in which he objected to our "too broad" definition of censorship, pointing out that if, say, a record label refuses a demo, or a zine rejects a submission, that is editorial choice, not censorship, to his mind. While I wrote joel back, I'd like to respond that too often editorial choice is a smokescreen thrown over a censorship decision based on economic factors, and if a television station refuses to cover anti-war protest because of advertisers or a record company rejects a band, to focus on wether or not this small (but disturbing) instances fit a narrow definition of "censorship" misses the structural encouragement towards homogeneity and therefore censorship within our society. —Mikki

Martin Sprouse Continued

back it up with knowledge, not just a gut level feeling. It's a speech of his talking about life after the cold war, basically talking about how the US no longer will use the Soviets as an enemy but will find a new one where they can continue to do more of the same, like they've been doing throughout the whole cold war, which is perfect, you know, with the Middle East War, where it's been done very successfully.

A new boogieman.

Exactly: a new enemy, fuck everyone else, unless you're an American. That's what our next book is going to be. And after that will be the workplace sabotage book.

How tell me about the problem with YOU DON'T HAVE TO FUCK PEOPLE OVER TO SURVIVE.

That was our third book. It was a book by Seth Tobocman, a collection. He's a political artist from New York and the editor of this political magazine called World War III Illustrated. This is a collection of his work from the last eight years. The title of the book was YOU DON'T HAVE TO FUCK PEOPLE OVER TO SURVIVE. We picked that title, not for pretentious reasons, or because we thought that it would cause havoc at all, but because it's the title of one of Seth's pieces and it just sort of grabs the whole feeling of the book. I mean, I say "fuck" five million times a day and I don't think anything of it! Maybe I'm just in my own little community where everyone says it. I wasn't even aware that it was...

If you think about it, it's a pretty "Christian" sentiment. I mean, it seems to fit into that whole mythology.

It's saying good things. So we said let's take it. And Seth said he wanted that title for the book, I had no problems with it whatsoever. I didn't even think it would cause any problems. To be honest with you, I was probably more naive than I thought. Because when we started trying to find printers for it... to make a long story short, we were turned down by over thirty printers. Simply because of the title—they hadn't even seen any of the artwork, it was just on the title alone. Not even the title alone, one word alone, the word fuck. It sort of put us in a very strange position because we could only go to certain printers. We had to find printers that could deal with short runs, meaning like 2000, 3000 books. Most printers do like 5000-10,000 books. Very few take the time to mess around with small publishers. A lot of the big ones that do 10,000 runs have no problem with it. They print anything. But the people, the small press people, or the people who help out small presses as their main business, they're fucked up! There are two types of people we ran into: religious morons, where... for some reason there is more business in printing Bibles than ever before, definitely the religious right winning the war on common sense. And we also ran into tons of people who said they would have done it a couple of years ago, but they don't want to do it now simply because fear of being busted for it, or getting a hassle, or losing business because of it.

Being busted as in the government busting them?

Or pressure from religious groups or whatever. Community people, or workers getting turned off by it. It's really strange. I even found some books that some of these printers had done a couple of years ago, which were way harsher than this book. I mean, graphically. This was only a word. Almost all the graphics in the book are political, dealing with race... If anyone tries to say that's a bitter, violent, thing, it's like "Fuck you!" to those white power goons. But just common sense...all the graphics, they're controversial because they examine and confront the politics of this country, but they're not crazy. The main thing that people were just upset about was the word fuck.

It's just sort of interesting because... if they were doing it because they were afraid of being boycotted or something by religious groups... because you did do that whole piece where you are saying that a boycott is a really valid form of expression *(Boycott: Economics Under Fire, from A No Record Deal)*. How do you feel about that? Do you see the irony in that?

Yes. It goes both ways. A gun is a very powerful weapon, it just depends who uses it. So, yeah, we got fucked. And we went through hassles and hassles, arguing with people.' And we also were going out of California, because every printer we talked to in California, the prices were way too high. So we went to, fucking... Michigan, where there are all these.. there's like fourteen printers that do really great work, and none of them do it, not one of them would do it. And we called all over the place and no one would do it. This was just talking over the phone telling them the title. I would just save time. Instead of going "OK, we're doing this book," and they go "OK, tell me a little bit about it..." I'd go "Cut the shit, here's the title. Will you do it or not?" And they'd go "No." What it came down to, it wasn't direct censorship, I would never call it censorship. These people weren't censoring. We could do the book no matter what, no one was saying we couldn't do the book. It was effective censorship, or a sort of powerful tentacle of censorship, self-policing. You don't even have to get to censorship, people are already policing themselves, which is the fucking worst thing in the world. This was the same time all this was going down with us, the 2LIVE CREW thing was going down in Florida. The whole irony of that is, I was sitting in my house calling these printers at 6:00 in the morning, while 2 LIVE CREW was able to get their records out, have it get in stores, and then get hassled. We couldn't even fucking find a printer to do ours! Finally we found a printer in New York that would do it, and they didn't really have a problem with it. The funny thing is, when we went to reprint THREAT BY EXAMPLE, right after that. There are two photos in threat by example of nude bodies, not even sexual—I guess a nude body can be sexual, but it was just a straight nude, one was from the 1850's, and one was just a male nude. I forgot that they were in there. The printer that printed Seth's book, after having so much trouble with that, refused to do THREAT BY EXAMPLE because they said it was obscene because of the nude photos. It was just crazy. We said "Fuck you!" and never went back to that printer again. Now we're using this printer in Sacramento who has no problem with the stuff we do. Anyway, as I was saying, it was more of a form of self-policing. I see that happening more and more and more.

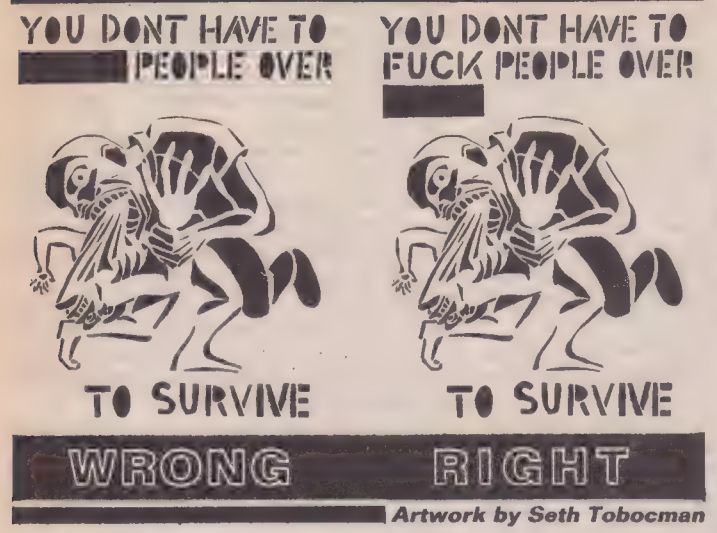
And you think that's even scarier than the government?

Well, yeah, because people are doing it themselves, the government doesn't even have to do anything. It takes out the whole front-line warrior, where you don't have to tell people "You can't do this, you can't do that," or "Take this out, take that out," or "Blindfold this," "Cover that up," people do it themselves, out of fear.

Even when people do do it themselves, it's not...I mean, 2 LIVE CREW, they put out two versions of that record, and those shows were 21 and over, and they STILL got busted.

Yeah, it's true. No one really talks about that aspect of it. It's ugly as hell. My whole thing, with the word fuck, is that it is just a word. I don't really know anyone that's been busted for using the word fuck before. We made this little flyer that goes in all the books, in Seth's book, explaining and telling people about it, to make them aware of what we went through.. Not to get any fame off it, but just explaining what we went through and explain the title, because it turned into more of a hassle than we

Martin Sprouse demonstrates the proper way to use black lines.



Artwork by Seth Tobocman

thought it was going to be. I brought up the whole comparison that fuck is in the dictionary. Every dictionary that you can buy in any bookstore, the word fuck is in there. In schools, dictionaries are in there, the word fuck is in there. It's a word, it's got to be in the dictionary. Any kid, no matter how old you are, any person can go buy a dictionary with the word fuck in it. Every fictional best seller that your mom reads is probably going to have the word fuck in it, depending upon what type of book your mom reads, but... common books have the word fuck in them, any R movie has the word fuck in it. They even say fuck on TV now. But we got fucked because we used it! No printer would ever turn down the chance of printing Webster's Dictionary, but they turned down ours, because we had fuck on the cover of ours. Maybe because we were being a little bit more up front about it. But, not using it in any different way, and, like you said, using it in a good way, in saying a good thing. It wasn't saying "You have to fuck people over." It was saying YOU DON'T HAVE TO FUCK PEOPLE OVER TO SURVIVE!!

Did you ever consider.. you don't have people send in proof of age when they mailorder. Have you ever thought about that or has anyone ever suggested it to you?

No, not at all. I won't do it. Not for the word fuck.

What about warning labels?

No, nothing at all. Not for the word fuck.

For other things would you consider it?

No. We had nude pictures in our books, there's no problem with me.

What about an adults only section in stores?

I think that's criminal. Especially for a book like Seth's, which talks about all the good things in the world. It should be mandatory that it's put in the children's section! Fuck the adults, they all know about it, they're the ones that are jaded. I think it should be mandatory reading for kids, especially because it's graphics, you know, it's comics. So I'm happy that I'm seeing it in a lot of comic book stores, which I think is a good thing, because that's how you get to a lot of younger people. Not that we're trying to shove "propaganda" on younger kids or anything like that. Seth's been into comic books for a long time and it's cool to see his book in a comic book store where young people could go and read his stuff. It's a different message from the whole superhero ghetto. Superheroes that are people themselves, not these fucking green people who swim underwater and wear capes and shit like that.

To sort of change the subject a little...have you heard about the whole AMERICAN PSYCHO controversy?

No.

Brett Easton Ellis, he's one of those brat pack writers. His latest book is AMERICAN PSYCHO and...

Oh, he's the one that did....what's that book?

BRIGHT LIGHTS, BIG CITY, I think. Or did he do the other one?

I think he did LESS THAN ZERO. I hated that book. Total trash.

Yeah, it was terrible. Very truthful though!

How many band names can he drop in one book?

Poor Elvis Costello! I would have been so embarrassed!

Yeah! Anyway, this is his new one where there's a lot of violence against women in it?

Right. It was turned down by the original publisher and then published by VintageBooks.

Vintage Books is doing it?

Yes, and N.O.W., the National Organization of Women is calling for a boycott of it, because they got advance copies. A lot of people have come out against N.O.W., saying that it's censorship, and people should be allowed to decide for themselves, etc. They're not just saying that people should boycott the Brett Ellis book, they're saying that people should boycott Vintage Books altogether. Do you have any comment on that?

I don't think that anything should be withheld from being made. I learned a lot by reading Fascist books, and I'm not a Fascist. Some of the printers that we use now, like for Maximum, this guy would print anything. Anything, Right, Left, sexist, non-sexist, whatever. And I really respect that. That's why we keep using this printer. For other reasons too, but I really respect that policy.

So the free market can have its freedom?

Yes. So people can do what they want to do. And once it's out there, then you confront it, then you deal with it, however you want to deal with it. But saying something can't exist is a form of repression and against my basic common sense. I'm not going to say that NAZIs can't get their stuff done or should never, ever, ever be able to exist. I mean, they always will. It's just how you deal with it when they exist.

It's like...the best response to speech you find offensive is more speech, rather than trying to suffocate the speaker. It's better to respond and create a dialogue. Do you think that in general, in this country it's getting worse?

As far as censorship? I don't know.. this war sure has made censorship an issue! England has always been fucked as far as the whole Irish thing and the IRA thing. That whole thing is completely censored. You can't even talk about it without being beheaded. That sounds like an exaggeration, but it's basically what it comes down to, whether it's mentally or physically beheaded. The shit comes down. I would probably say that it's all the same everywhere, especially with this war, it's fucked up everywhere. Everything that came through, the television, the radio, the newspaper, was all through the government the whole time, right? Right now we think we know what went down, but deep inside we all know that we won't really know until twenty years from now when some little leftie newspaper writes an article about it and we find out that 5 million Americans were killed and are buried in the desert somewhere. Same thing happened with Panama. The US papers and TV still don't talk about how many civilians were killed. They don't even talk about the rebuilding of Panama, those planes blew the shit out of one of the poorest neighborhoods in Panama City, and killed, I'd say, probably close to 2,000 to 4,000 civilians. And NOTHING, ever, ever, is talked about. Never heard about Panama at all. No one ever talks about the city at all. The same thing is going to happen in the Middle East.

It's so eerie just to watch those press briefings in Riyadh, just with their use of pronouns. Whenever the war is going well, they reporters are all saying "we" like they're trying to bond with the briefer. "How are we doing this?"

They're all company people, they're all bullshitting. All these people are still under the impression that Tom Brokaw is a newscaster. And it's obvious, more than ever that he's not a newscaster when he ends his newscasts with "Our hearts are with the troops in the desert."

What about how..at the end of the books, and at the end of that A NO RECORD DEAL you always explain really carefully how you did it, and how it was produced. Is that an encouragement to other people to get out there and do it themselves?

Definitely. It's the result of punk rock. It's weird bringing punk rock ethics into book publishing, because book publishers have never ever seen that shit at all. We tell distributors how low we want to sell the books, and they're like "You want to sell the books for that low? You can make five times as much money! Sell it for $40!" And we're like "No, fuck you, it's too much. Look you get that much and that's it." Also encouraging people to do it themselves. In THREAT BY EXAMPLE and A NO RECORD DEAL, we went into specific detail, talking about what we used and how we used it, all that stuff. I didn't do that for Seth's book, because it's a bit too complicated, and we actually didn't have the space. But we put a note in there that said if you want to publish a book, get in touch with us, we'll tell you the details. We got a lot of responses from that. People say "Yes, I want to publish a book, tell me how to do it." I have to write back and say "Get a bit more specific, and I'll help you. There's a million different things to do here." We definitely want to encourage people, and a lot of people like the idea of dong books. Especially talking about things that have never really been discussed in books, or the type of angle that these people are coming from, the punk community or whatever. A lot of people talk to me about doing book projects from all over the country, I think it's great. I tell them all the information I know, tell them all the mistakes I made. How they can avoid those and save hundreds of dollars and headaches!

Here's a list of publishers not to call!

Definitely. How Not To Do Things.

Do you want to give the address for Pressure Drop Press so that people can get in touch with you?

PO Box 460754, San Francisco, CA 94146. People can write, and the catalog is two 29 cent stamps.

BEN IS DEAD magnifying glasses are available NOW!!! Call or write.

INTERVIEW: PROFANE EXISTENCE

AT LEAST WE'LL BE ABLE TO DRIVE TO THE FUNERAL

TROLL, PROFANE EXISTENCE MAGAZINE: Profane Existence is a "peace punk" 'zine out of Minneapolis. Heavy on the politics and the commitment, it's often reminiscent of MRR, but less heavy handed. Their recent "Oil War Issue (At Least We'll Be Able to Drive to the Funeral)" had several thoughtful pieces, plus short stories, and a discussion of whether anarchists have to be vegetarians. They also put on shows in their area, so Troll's responses have that added perspective.

Have you had any problems with censorship?
We have had few problems with censorship to date although there have been times when we anticipated problems which never materialized. For instance, last year we printed up some 17" x 22" posters for a gig which we were promoting. The poster was a photo of a cop laying in a pool of his own blood with the caption underneath reading "You Can't Cheat Karme." To our surprise our printers thought it was pretty amusing and we didn't have any problems although the gig itself was swarming with undercover police officers. They were expecting a riot or something. Some of the smaller flyers we did with a depiction of a bunch of power-crazed cops beating up punks were censored by the club under pressure from local authorities. We have also been chastised by record distributors for the covers of some of our releases. For instance, one distributor complained that they couldn't sell it to their chain stores because of the cover of the Nausea LP, which depicted a starving child in the Third World. It would have been taking a little too much license to add clothes for the sake of squeamish consumers and lawsuit-fearing retailers.
We have imposed self-censorship in the sense that we have refrained from doing certain cover son our paper because we thought the printer may not go along with it. We don't know how far we can go without them reacting so it's a game of pushing the shock value a little at a time. We know that inevitably we may come up with this problem as we have friends who have had their zine, records, etc. censored.

Do you think your work presents points of view that others would like to censor?
Yes, of course. I'm sure a lot of people would not only like to censor our productions but also our minds and perhaps our very existence.

Do you think that free speech and free expression are under attack?
Yes, again. There are the obvious attempts at banning records, bands, books, etc. and this has gone on for as long as there has been expression. There are also more subtle means of censorship. Corporations can impose censorship when they monopolize industries. The music industry is a prime example. They control the manufacturing, distribution, sales, and probably even produced the stereo you listen to music on. They impose their own will on others by making it impossible for smaller labels, bands, ideas, to get across to people. Each time a new restriction gets put in place there becomes less and less freedom. You never hear of freedom of expression being broadened, only attacked. Censorship grows like a virus.

Have you had any problems with readers, advertisers, or distributors because of the content of your magazine?
No, we haven't, but then our policy has always been clearly stated: "We don't care if our policies offend you!" Our content does however impose limits on how many we can distribute because there aren't very many distributors and stores that will face radical politics square in the eye. Why should they rock the status quo when it allows them their cut of the profit?

Do you have a set editorial policy? Who sets it—do you think it comes more from your readership, or do you decide?
Yes, we do, but it changes all the time. We have collectively a rough idea of what we all think of Profane Existence but our ideas are not the same. We have nothing written down on paper if that's what you mean.

Does your staff have a free rein in what they write? Do they have to check with you? Do you give them assignments?
Not really because we have an agreement on what kinds of message we want to come across with. When we started publishing we knew ahead of time what we wanted to do so there have been very few arguments. I do 80% of the zine so by default I have become the editor and I usually "pull rank" when arguments arise, which is not very often.

How is your "staff" formed? Can anyone join? Or only those with similar viewpoints?

The staff is mainly formed by people I asked to help with it. Despite the fact that it is a collective, there was always an idea I wanted to go by from the beginning. The only requirement is that I have to respect the staff members and not feel like an idiot working with them on the same publication.

Do staff members ever interview bands or artists because they are friends with them? Do you think this affects the content of the writing? Do you think it affects the amount of attention given to other bands you don't necessarily know? What about staff members who are in bands?
In some cases we review records by our friends. Undoubtedly this does affect how much coverage they get but I don't know if it can or should be stopped. At one time over half the writing staff was in bands and the really egotistical people do tend to sway toward self-glorification. That's their problem I guess. It's a matter of how responsible each individual is.

Do you have a set policy for submissions—do you make decisions on their content alone or does format play a factor? (ie, do you review CD's and cassettes) Why does format play a factor—should the amount of money spent on production matter?
We'll review anything we get as long as it doesn't offend us. It's our paper and we should decide what's offensive to us. Nowhere in Profane Existence does it say that we'll review everything that comes to us and we don't pretend to be fair. If we don't like something then we probably won't promote it. We have a limited amount of space and we want to use it to promote what we like , not what we don't. Format doesn't usually play a factor, but until recently we didn't have access to a CD player. We don't feel that the amount of money spent on production matters—just the final product.

Do you ever refuse advertisements? Why?
Yes, we will and do refuse advertisements from major labels. In fact we don't even review their music! These people are responsible for perpetuating and supporting music censorship so why should we help them? We'll also refuse advertisement that offends us. Profane Existence is a representation of ourselves and we don't like to come across or promote something that is not a reflection on our own attitudes.

Do you think that editors and publishers have a responsibility to not promote (or even present) certain points of view—ie neo-Nazism, violence against women?
Editors and publishers should be allowed to do whatever the fuck they want. People who manufacture should manufacture, people who distribute should distribute, and people who sell retail should sell retail. The fucked part is that some person can be offended by the item and punish the retailer, who in turn tells the wholesaler what to do, who tells the manufacturer what to do and then it comes back to the publisher. Most publishers are more interested in profit margins than making statements so I think they will self-censor in order to not be punished and potentially lose money. That's why corporate music is so wishy-washy. I personally feel that if everything was allowed to be brought out in the open then much of the problem would be solved. The same goes for the war on drugs. The end product is only so evil because it is demonized and made to be evil. If everything was up-front and open then people would people would have a greater understanding of what they may be getting into.

How would you feel if your magazine was sold in a special "adults only" section of a store?
I guess I would feel that the point has been missed completely. That would mean that half the people who put it together wouldn't even be able to buy a copy!

How would you define obscene?
I could not write a definition that would universally apply to everyone. If those who wish to censor would realize this is impossible, then there would be no overt attempts at censorship. I think systems of power and coercion are going to have to be eliminated in order for a free flow of information to really come about.

PROFANE EXISTENCE, PO BOX 8722 MINNEAPOLIS, MN 55408

"A lot of the joke bands I really love, I love Celebrity Skin and Haunted Garage." —IngerLorre

INTERVIEW: Lawrence Livermore

Though the only thing Mikki likes about Maximum Rock 'N Roll is turning the pages, I love reading Lawrence when he's on. Oh, for those who don't know anything about him, Larry (which he prefers to be called) runs Lookout Records, is in the band The Lookouts and writes freelance for numerous papers besides his own which is called (you guessed it) Lookout. –Darby

Do you think that free speech and expression are under attack?

They always have been, but much more so now than at any time in recent decades.

Have you had any problems with readers, advertisers, or distributors because of the content of your magazine?

Unless you call nasty letters from irate leaders a problem, no. Personally, I enjoy them and think they help circulation.

Do you have a set editorial policy? Who sets it - do you think it comes more from readership or do you decide?

Yes. I make it up as I go along, and I change it as I learn new things or better ways to express them. The only input readers have is in choosing whether or not to read the thing.

Do staff members review or interview bands because they are friends with them? Do you think this affects the content of the writing? (Do you think it affects the amount of attention given to other bands you don't necessarily know?) What about staff members who are in bands?

I don't make any pretense of objectivity. Bands get coverage in *Lookout* because I or one of my "staff" like them (unless of course we're slagging them). Bands that we don't care about can send their junk to one of those egalitarian fanzines like *MRR*. If you can't hype your own band or your friends' bands, what's the point of having a fanzine?

Do you ever refuse advertisements? Why?

We don't accept paid advertising. If we did, we would certainly refuse to print ads for anything we didn't like, which would include, for starters, about two thirds of all record company ads, including independent/punk ones that feature macho or violent imagery or that insult the intelligence of the consumer or that charge too high prices or simply that are for music we don't like. So you can see that there's probably not much point in us getting into taking ads, even if we wanted to. Which we don't.

Do you think that editors and publishers have a duty or responsibility to not promote (or even present) certain points of view—i.e. neo-Nazism or violence against women?

Yes. If such views are presented at all, it should only be in a context of exposing their stupidity. If someone wants to call that censorship, tough shit. First of all, women and minorities have it tough enough without some halfwit fanzine publishing incitements to violence or hatred in the name of "free speech." Secondly, censorship by definition is the use of legal authority to prevent something being published. Since I'm not a legal authority, I have no power to censor. I don't publish a magazine for the purpose of providing a soapbox for any hatemonger who considers him or herself part of some nebulous scene. If you have something to say that I don't consider worthy of print, start your own fucking zine.

PHOTO: R.U. DEINES

Do you think that warning labels, parental consent laws, and age restrictions are dangerous or useful? What is the proper reaction to things that are offensive?

They are stupid. Ideas should stand (or fall) on their own merit. There is no such thing as dangerous thinking, just dangerous lack of thinking. Most young people I know are smarter than their parents, and most parents I know have all they can do to make moral decisions for themselves, let alone their offspring. The proper reaction to offensive things? I don't know, be offended? Look at something else? Actually, I find most "proper" things offensive.

Is there anything that you think should be censored?

No.

How would you define obscene?

I wouldn't.

INTERVIEW: Charles Kilgore

CHARLES KILGORE is the editor of ECCO Magazine, which we learned about in Factsheet Five. Out of Washington D.C. it covers art, music, politics and social issues.

Have you had any problems with censorship or the denial of free speech?

Not with my fanzine. The printers of ECCO have raised their eyebrows at some of the graphics, but haven't tried to control the content. However, some of the videos that I have tried to obtain for review have been censored (e.g., cancelled) by their respective distributors because of pressure from video industry bigwigs bowing dow to the whims of fundamentalists censorship groups.

Has your organization done anything to promote free speech and to protest infringement on this right?

I've attacked the enemies of free speech in editorials and called for a boycott of companies who promote censorship by caving in to civic and religious groups.

Do you think that censorship is more of a threat today than previously? Why?

Certainly censorship is more of a threat today than it was ten years ago. The U.S. is in the midst of a conservative mood swing, and far-right censorship zealots are acting on this phenomenon. Grandstanding demagogues have always used the perceived 'threat" of First Amendment freedom to get votes by attacking "pornography." After all, few people want to come out in public support of pornography even if they privately support it. But notice how censorship also silences literary works that present unpopular points of view, and reveals the hidden agenda of the censors.

Are boycotts an effective form of protest (a form of free speech)—or are they another form of censorship?

I support boycotts as a valid means of expression in a pluralistic society. I suppose they are a form of censorship, because the most vocal group usually wins in such cases—call it tyranny of the majority. If there was not a threat to First Amendment rights present, I'd say that boycotts were part of the problem. But how else can I voice my dissatisfaction with the companies who support censorship? It's boycott or stay quiet.

Do you think that warning labels, parental consent laws, or age restrictions are dangerous or useful?

I support age restrictions on certain ideas as expressed culturally through books, films, etc., although I think that eighteen is far too old. I could have dealt with anything at age fourteen that I read when I was eighteen. But I am entirely against warning labels and parental consent laws. The former just aids the censors in deciding what to attack and the latter usually defeats the purpose of what it is applied against.

Do you think that information & alternative points of view are more freely available in our society than in others?

The perception is that ours is a freer society, but I haven't done enough travel to say for sure. Our society is probably more receptive to certain alternative points of view than others.

Do you think that it's possible to have a harmonius society without some censorship?

Some censorship is necessary. I wouldn't want video stores to sell tapes of children being raped or butchered. Call me old-fashioned.

How would you define obscene?

State sponsored murder is obscene. So are televangelists. But I would question one of the officially accepted definitions of "obscene" which is "offensive to one's feelings." Here's the rub: that renders the word undefinable except on an individual basis. What I find obscene would be different from what Jesse Helms finds obscene. Actually, I find Jesse Helms obscene.

ECCO, PO BOX 65742 WASHINGTON, DC 20035

BLOCKBUSTER BOYCOTT!

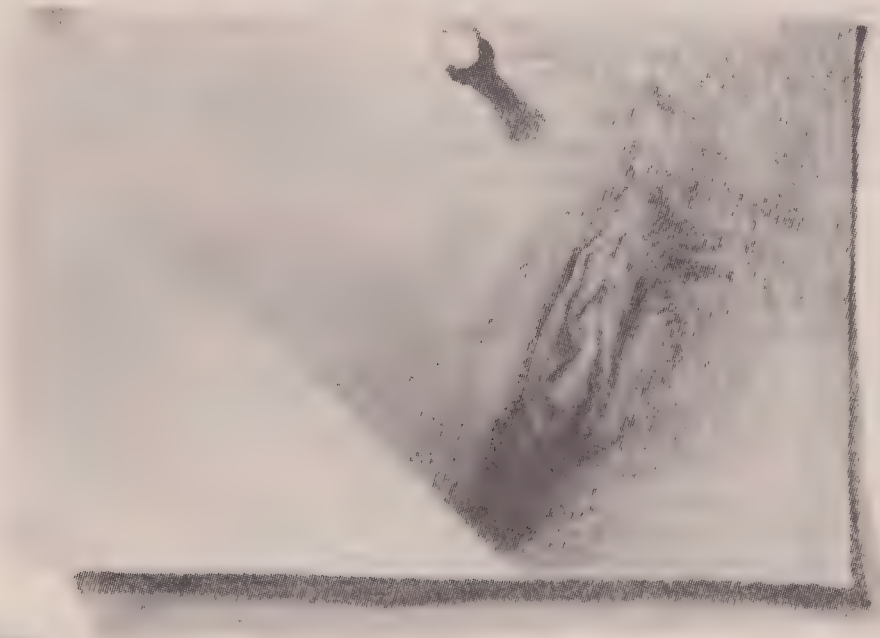
by Charles Kilgore

Blockbuster Video, the largest video rental franchise in the United States, has for years pressured independent video distributors to censor their own products. If Blockbuster doesn't buy a particular title, it won't make back the money for its investors. While this doesn't affect "homegrown" video which is made for little money, it does have a serious effect on everything else. Blockbuster has censored artwork (Rhino's "The Bad News Tour") and individual scenes of films, and has refused certain titles because of threatened boycotts ("The Last Temptation Of Christ"). Now Blockbuster has decreed that they will not carry titles with the new NC-17 rating. Note that the first several films to have that designation are so-called "art" films and not exploitation. Blockbuster is now taking on the majors.

Here's the reason: The Reverend Donald Wildmon, head of an organization that supposedly represents family values, threatened a boycott of Blockbuster if they carried the NC-17 films. Blockbuster caved in. If supporters of the Rev. Wildmon threatened this huge video chain and won, what would happen if supporters of free speech did the same?

"I'm the only person in Los Angeles who smokes cigarettes and wears black." —Traci Lords

HELMS CONTINUED, "I SAY TO ALL THE ARTS COMMUNITY AND TO ALL THE HOMOSEXUALS: YOU AIN'T SEEN NOTHING YET."



"I was a plant pornographer" (detail) Diana Jacobs, 1990

BIOTA *gallery* 8500 Melrose Avenue, West Hollywood CA 90069 213.289.0979

BURGERS AND PUSSY

A HORRIBLE TALE

written by: Evan

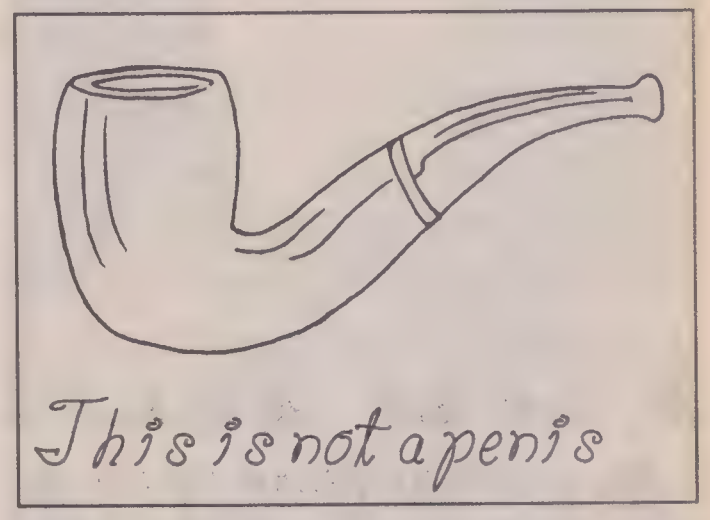
Censorship of the arts is nothing new: in fact, censorship in all forms has been used by those in power to justify their authority and keep them in power. What is new is the renewed vigor of those in favor of censorship. Considering how far mankind has come, to be so concerned about what artists do is just amazing. But there are those committed to a clean and Christian America who have made this one of their main goals. The man most responsible for the recent hysteria is the Rev. Donald Wildmon, director of the American Family Association. You may remember him for organizing the protest against Martin Scorcese's "Last Temptation of Christ." His campaign against the National Endowment for the Arts (N.E.A.). began with the Andres Serrano photograph, "Piss Christ." The photo had been part of a show which received some N.E.A. funding and had closed five months before to Mr. Wildmon went public with his "discovery." Wildmon deemed the photo anti-Christian, flooding Congress with his view that "Religious bigotry should not be supported by tax dollars."

Gaining Senator Jesse Helms (R-North Carolina), a homophobic bigot, as his spokesman in Congress with help from another fellow religious fanatic, Rep. Dana Rohrabacher (R-Long Beach), the movement of the religious right began to take shape. When Congress, due to the courage of a few Democrats, refused to vote to remove $45,000 from N.E.A. funds as a sort of fine for the Serrano photo, Helms introduced his Helm's Amendment. It called for the banning of federal funding for "obscene and indecent art."

Although Sen. Helms' attempt to censor art at the Federal level was unsuccessful (except as a publicity stunt), it introduced a sinister note of self-censorship within the N.E.A. itself. Soon after the Congressional furor died down, N.E.A. chairman John Frohnmeyer instituted a policy which required artists and institutions receiving N.E.A. funding to swear that it would not be used to support "obscene" art. These oaths of allegiance were roundly denounced and most grant recipients refused their grants rather than sign the oaths. Several lawsuits about the Constitutionality of the oaths are still pending. Frohnmeyer has since rescinded the oaths, but he continues to waffle on this and other issues, bending to the political winds.

But who decides what is or is not obscene? What Helms and Co. think is obscene and what I think is obscene are definitely two different things. This makes the concept of a "community standard" untenable. Is it up to Wildmon and a few Senators to speak for the entire country? Has anyone even asked us what we think? Of course I'm sure they have done some clever polls to indicate that the people are "outraged," but polls are easy to slant in either direction.

The debate moved out of Congress and into the courtroom in Cincinnati when Dennis Barrie, director of the Cincinnati Museum of Art, was charged with pandering obscenity to minors by exhibiting photographs by Robert Mapplethorpe. Cincinnati has the most restrictive anti-pornography laws in the country which ban Playboy, Penthouse, X-rated video sales/rentals, topless bars, etc. Even in this repressive climate, he was acquitted of all charges. In conservative Cincinnati, 70% of the townspeople polled after the trial said it was a waste of money. So much for the public outrage theory. Fine, so Barrie did not go to jail, but how many organizations have $200,000 to defend themselves with? The prohibitive legal costs may cause galleries to reconsider future shows for fear of court battles.



The National Endowment for the Arts budget for one year is 170 million. This amount has been the same for the last eight years. This is not a lot when you consider that the Defense Department spends 193 million for military bands alone. Annual per capita spending on the arts is $.68, while the figures are substantially higher in other countries: Austria $15.48, W. Germany $38.80, Norway $19.91, Sweden $24.91, U.K. $7.74. In an age of tight budgets, art is an easy target but the elimination of the N.E.A. wouldn't make the smallest dent in the deficit.

The censorship of the arts is not limited to the N.E.A. debate, it has reached school textbooks , caused a clampdown by the F.C.C. on radio and T.V. stations, and put a warning of intimidation into the air. Christianity is being used as a cover for paranoid conservatives who would love to force Christianity to be the state religion. These new restrictions on freedom smell of Nazism when they judged what art was good and bad with their famous "Degenerate Art" exhibit of 1937. While we have been telling the U.S.S.R. to give its people freedom for decades, and just when it seems they are beginning to, it is interesting that we are trying to take back those same freedoms. This dispute is far from over; it has been swept under the rug to make room for "Desert Storm", but you can rest assured that with Helms' reelection and crusaders like Wildmon on the loose, it will resurface soon enough.

For more information on protecting your freedom of expression, or just to protest, contact:

PEOPLE FOR THE AMERICAN WAY, 2000 M Street, NW, Ste. 400, Washington, DC 20036; Western Union "SAVE THE ARTS" (put on by People for the American Way), 1-800-257-4900 hotline #9681; JOHN FROHNMEYER, Chairman, Nat'l Endowment of the Arts, 1100 Pennsylvania Avenue, NW, Washington, DC 20506; CONGRESSIONAL SWITCHBOARD 202-224-3121; NATIONAL CAMPAIGN FOR FREEDOM OF EXPRESSION, POB 50245 F. St. Station, Washington, DC 20004, 202-393-ARTS

"If corporations who create degrading entertainment can't police themselves, then I think it is government's role to put the country back on course." —Rep. Jean Dixon, whose 1989 bill forced albums to carry warning labels

INTERVIEW WITH PERFORMANCE ARTIST

SKIP ARNOLD

INTERVIEWED BY JACK MARQUETTE

GIRLS IN BIKINIS GET FUCKED ALL DAY

So I take it it's censorship and the Big Picture of things?

Yes. Have you ever been censored?

A couple of times. Nothing major. Personally, I will say this: it is mostly other artists and art organizations that have given me the most shit. They have given me more shit than anybody on the street. Everything from people wanting me to wear a fig leaf for a jockstrap when I'm a sculpture piece in a fountain (L.A.C.E., 1988) to MTV putting in a BLEEP over my "Hey, that's my fuckin'(bleep) toy you got there." I honestly believe that we (artists) do more to harm to ourselves than the government ever thought of doing.

Do you think that's because of paranoia that the government ultimately will crack down, so we have to censor ourselves?

Part of it's that, but in the true sense, it's mainly paranoia about them keeping their jobs. Most of them are not artists. It's a whole career cult. They don't even care about the organizations they're with half the time, I think. They'll just take it somewhere else.

Speaking of organizations, is there something you want to say about...

...they (LACE) are losing it. In some ways there's nothing worse than having lame artists run an art space. You know.

Would you prefer professional arts administrators?

Oh, yes. Some fundraisers, some Nazis, people with convictions. People who choose work, defend it, or rescind it; whether I like it or not. It represents their interests. This thing of committees, it's just lame. Artists' boards, it just becomes a prestige level, or they think all of a sudden they've got to get involved. And they know nothing about getting involved in an administration... not that it's bad that artists get involved, but now I say in our case, and I mean LACE, this Board (of Directors) after twelve years has not been involved and now they are taking this *incestual action.*

(giggles) That sounds like the title of one of your pieces.

That could, yeah... but instead of making people look at the organization in a really powerful manner, they're doing everything in their power to make it untouchable, that no one sees, and just uses rhetoric to get their grants... that rhetoric shit: "multicultural" garbage... I don't mean to pick on LACE. I like LACE. I'm involved with LACE and the best thing to me is to see what comes in from all over the world and I realize what a vacuum we live in. It shows me how out of touch I am.

You're on their Performance Committee? (yes) How does censorship work there?... Self-imposed censorship?

We're a committee of seven. I happen to like things that are very very aggressive, very tough and graphic. And they say, well, we'll give you this if you agree to that. I had seven proposals and figured out their mentality, so I showed them the weakest of the strong stuff first. They kept turning things down, going "no, too Freudian" and stuff like that. Then the ultimate action becomes, my favorite phrasing now: "what is the creative and/or aesthetic intent?" I'm sorry, I don't even even know; but it looks pretty cool to me.

My favorite art history teacher in school always said: "If you could put it in words, why would you bother making a picture?"

It gets rough out there and I think that's why the art world is so separated right now. And I mean "art" to include music and poetry, which others want to exclude. There's only a limited amount of places and a limited amount of money if you get involved in the public aspect of it. That's all being pushed away too much. I want to know who I am competing with when I submit a proposal. I don't think it's anybody. I don't think anyone does work like I make. You either like it or you don't like it. You want to do it, or you don't want to do it. You know? If that were pushed more than "let's have a competitive competition." Like "L.A. Video" " let's carry a football and you carry a football and we'll beat each other up. I'm really on it this week. The L.A. Video Festival, which I am a part of, at the American Gallery... it's on public access cable, too... 99.9% of it is politically, socially educational, blah, blah, blah, all those important words. Nothing against that. But where the fuck is the fuckin' art? There's very very little. That's, to me, the most important thing.

No criteria whatsoever?

Yeah. What's wrong with a politically correct piece followed by some *fun*... which I call art. I think most people wouldn't get bored.

Well, say something about your work.

It's great. I'm broke. I need money. And these days it's involved with a specific time and space and my body... it's quite aggressive, whether it's visually passive or not.

But because this is in words, describe it. What is that like, visually?

It makes you sweaty, I think... (a recent piece) on the Pacific Incline (Pacific Palisades). There's a big tree down there, a eucalyptus tree and I dug out a hole to put my face in with my arms stretched out.. laid out flush into the Earth and my feet at the base of the tree... to be the root of the tree. Quite a beautiful piece to me. But the police said they thought it was a dead body. Jesus, that's a big move. I don't know how to be a dead body. "Root To A Tree" from the "Appendage Series."

Did they beat you? That's really in vogue right now.

No. Not that time. But a few years ago they beat me up.

What happened? I sort of remember.

"ODE TO A TREE"

That's how I got this big scar on my chest. They said they mistook me for a vagabond who stole some luggage from the bus station.

Did they apologize?

Five years in court. I got a $20,000 settlement. $8,000 went to the lawyer. $3,000 went to various girlfriends who paid my rent while I was in the hospital. And I was left with a measly $7,000 and a $30,000 medical bill which I am still paying off... that's why I don't have a credit card... But the piece that's up in the American Gallery right now is a live action piece about getting beaten up. It's on dual monitors. The top one is my face and the bottom is my stomach. All in correct proportion... and this guy comes in and punches me in the stomach and knocks me three feet out of the frame. My head goes out of the top monitor and into the bottom one. And then it repeats... over and over. Quite physical, but opening night people were standing there. And it's a ten second piece that repeats for thirty minutes. They stayed for all thirty minutes. Another piece in the show is called "Jump" where I jump off the roof of this house in Hollywood.

That's a riot!

Yeah, Jump up and down... and off the stage... But the people next door screamed and called the police and said somebody was trying to commit suicide.

...so what are we saying here: "censorship begins at home?"

Exactly...

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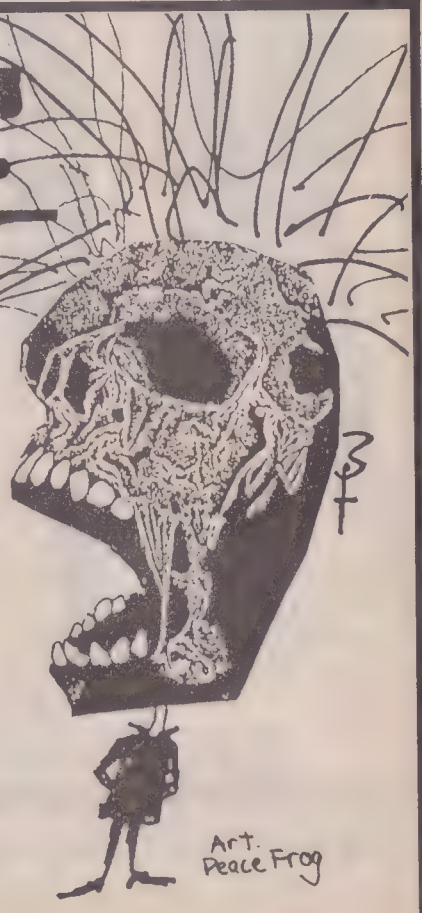

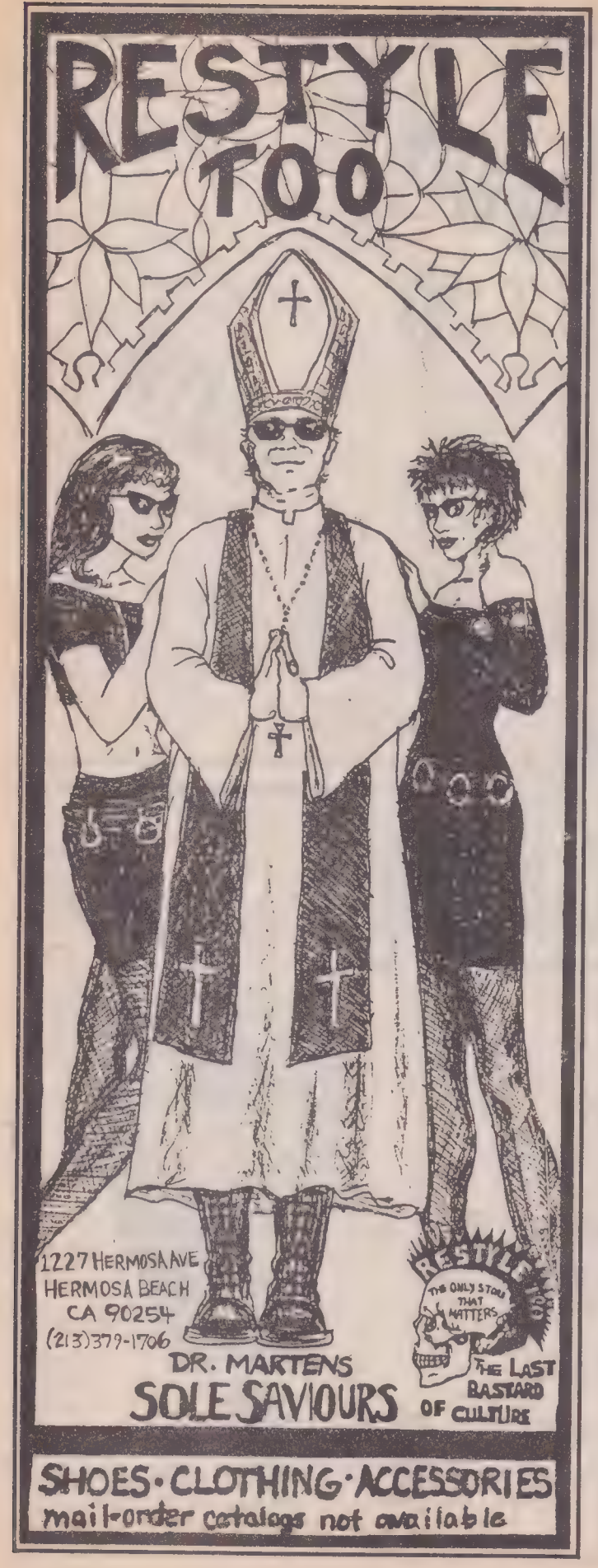

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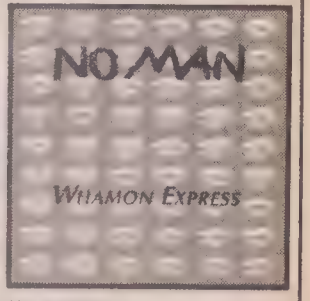

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UPDATE FROM ISSUE 11

WAYS TO KICK BULIMIA

I've gotten a lot of response to the bulimia article which ran in the last issue. Here is some further information and personal observations.

As far as the road to recovery from bulimia goes, I've found that, more than just the obvious, there are many other important obstacles to overcome. The book The *Amino Revolution* talks about some of those physical obstacles: "One of the widespread misconceptions among therapists and general practitioners in treating anorexia [bulimia]... (is that) they believe that reeducating an anorexic to eat, *regardless of what is in his or her diet*, is the most important objective." The author goes on to say that it is not so. "It ignores the anorexic's inability to digest and utilize so much of what is eaten. Often, when the anorexic first starts eating again, his or her stomach and small intestine lack the enzymes needed to break down the food. When this happens, the body simply doesn't get the nutrients that are vital to strengthen the metabolic pathways. One result will be a painfully slow physical recovery. Another—and for an anorexic far worse—consequence will be a too rapid weight gain. This is because of the damage anorexia causes to the endocrine organs which produce hormones needed by the body to metabolize its food. Without these hormones, food will be converted immediately into calories and will start to accumulate as fat. A runaway weight gain like this is the sort of trauma that causes many a patient to relapse."

Ultimately I think that a major part of the recovery process is getting in touch with what and who you are, including food and its place in your life. Use the energy you waste on binging to instead learn about the problem and help yourself find *your* solution. If your local health food store has a book section, GO! If you're in Los Angeles, I've gotten lots of interesting books at Ms. Gooch's, Erewhon and Bodhi Tree (they have a used store as well).

Otherwise, here's a little bit to get you on your way. The book recommends taking a complete blend of amino acids* (like a multi-amino, which has all the aminos in it) and in addition supplements of Tryptophan (do not take it with milk!), Glutamine, Arginine, Asparagine, as well as the cofactors: Vitamin C (Ester C is easiest on the stomach and most absorbable), Vitamin B6, Vitamin E, Calcium (calcium citrate is most absorbable), Iodine, Magnesium, and Zinc. Personally, I've been taking the complete blend plus Glutamine (which is a "brain fuel" which improves alertness, clarity of thought and mood. It also helps raise blood sugar and stifles cravings for sweets and alcohol), Phenylalanine (which enables the body to deal with stress, curbs the appetite, and gives you energy as it, in its final process, produces adrenalin), Tyrosine (which aids in depression), and all the necessary cofactors. I've also been taking a digestive enzyme to aid in digesting foods by replacing the enzymes that are normally in foods but that are lost during cooking. Also, the aminos help convert you body fat into muscle so you notice the positive changes exercising has on your body much more rapidly.

Like I said, find out what works for you. —*Darby*

P.S. Don't get your vitamins from the grocery store. Most of the time they are synthetic and contain many substances which you don't want (also, many don't even break down in your stomach). You can get some good brands at those health food stores I listed.

*Basically, amino acids are the building blocks of protein. They are the essential raw materials in the growth or reproduction of every cell of your body.

A "HOW TO" GUIDE ON

THE ART(S) OF PRODUCING AN "UNDERGROUND" MUSIC/ART SPECIAL EVENT

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PHOTO: DON LEWIS

CHAPTER 5:"WHY BOTHER?"

I have an ongoing argument with my father which has spanned two decades now. Making money is the primary purpose for making or producing art and entertainment. It's a product. It's business. That's Daddy's position. My position has always been: if it's not good art, why bother? These are not, it turns out, completely opposite points of view. The issue is priorities. What's most important? Daddy has produced some good art, in spite of his priorities. "Attack of The Fifty Foot Women" (1958) is my fave. He's bewildered that it has become a cult classic film and is, no doubt, pissed that he sold all distribution rights back in the sixties to some horrible corporation.

(non-sequitur) I have this recurring nightmare which is connected to my fear of facing an audience. In this dream I am dreaming about having busted my ass to promote and produce some sort of ultimate mega-event. Searchlights ala gala. Thousands of cool people and all my friends are there. It's splendid chaos. Then, for some unknown reason, I am obligated to say something to the whole audience. They stop partying and go silent and all their attention is focused upon me. But I have nothing to say. NOTHING. I am completely blank and panic. I wake up in a cold sweat, never resolving what it is I would have said, or why. Not all questions have answers. I admire people with talent and the guts to create and perform stuff that is really new. I don't have that talent, so, by default my purpose is to discover and share it.

When money speaks loudest, art withers; hence the corporate nightmare of the music and film "industries" in modern Amerika. Good art becomes a random accident. Art IS above the law (©Blood Offus) and all pro-censorship politicians and self-appointed moralists should be splattered with rotten eggs every time they attempt to address an audience. Censor the would-be censors. Vote.

And to answer my own question ("Why bother?"): don't. Don't bother unless you feel driven and irrationally obligated. And if you don't, at least attend and support those events that risk presenting something we haven't seen or heard before. That's the least you can do. Don't do it for the Almighty Buck (but be sure to cover your ass enough to prevent loosing Bucks, as previous chapters in this paid-for self improvement how-to audio cassette series have discussed). The only reason I can come up with is that one has discovered some good stuff and wants to share it with friends. Corny, I admit. My friend Tequila Mockingbird and I agree: "it's time to kick this town in the ass again!" Risk loosing your shoe, but not your shirt. Let's get wild again. You have permission.

–Jack Ren Marquette

This concludes the five chapter series for BEN IS DEAD . A booklet, with all chapters updated and coordinated will be available soon for $2.00. Jack and Tequila Mockingbird have begun their kick-ass program on Tuesdays at the GASLIGHT in Hollywood. No theme nights. No disco. Chaos and creative new underground stuff.

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MUSIC REVIEWS

Here you will find a bunch of opinions on a bunch of albums and you can take them any way you like – which hopefully isn't too seriously. If you're one of the few who reads this thing all the way through (intro included) without just looking for your or your friend's names then you shall be privileged with knowing that MANY reviews did not make it in this issue. You will also know that they will likely appear in the next issue – and since we're going monthly that means you won't have to wait too long. Also note, we don't review everything we're sent but we try our best.

THE AGONY COLUMN – BRAVE WORDS & BLOODY KNUCKLES
I've received *three* copies of this cassette, believe it or not – and can't do a thing with *any* of them. It's times like these when clipping corners off album covers (or punching hole in cassettes) proves counterproductive and "holisticly" thoughtless. I certainly don't need three copies of this thing. Is the energy needed just to trade them in at Rhino even worth it?

Two of the three copies were sent by the label Big Chief with an announcement of their exciting new distribution deal with Warner Bros./Metal Blade. And the other, of course, from Warner Bros./Metal Blade explaining that they are to be distributing certain releases from the label Big Chief. And though my cynical side demanded a prejudiced band bashing, interestingly enough, my weaker, perhaps more mature side won out – I listened to the thing. It *was* heavy metal. How much can one weakling stand? Three glossy photos. Two large full color posters. One AGONY COLUMN comic book. And 24 fucking one-sided pages of press concerning this one band and their one new album. I can't spend the rest of my life at the recycling center and I've got enough "stationary" for years to come... Bad karma.

Now to top it all off (YES, there's more). I actually ended up reading an interview (from Alternative Press) with a member of AGONY COLUMN, Bat Lord. It said: "'AP: What are your favorite flowers, Bat Lord? BL: What are you, a fag or something? AP: So you don't like flowers? BL: It's not that I don't like them. They're just not within my realm of thought – I don't think about them. AP: So, do you frequently use words like 'fag'? BL: Oh, yeah, I guess so. It's just one of those things that I do just because I don't have any friends that really have manners or anything, so it doesn't really matter. I guess technically it's incorrect for me to use that word, but tough shit." Note: Parental stickers *on all copies!* –*Darby*

ALIEN BOYS – SEEDS OF DECAY [LP]
Kind of a disappointment after their last LP which had some good speedy punk on it. A slower rock mode is what they're in now and it's not all totally bad. The song "Alien Boy" grooves and "The Bill" is a cool tune but the weak attempt at an acoustic track, "Soul Of Stone" undermines the momentum. Not very full sounding production. Misses more than hits. –*Tomás* (Rave Records, P.O. 40075, Philadelphia, PA 19106)

ANT-BEE – PURE ELECTRIC HONEY [LP]
God, they just can't be serious. This is shit-o-rama. An entire album of music that's a mix of hippie 60s folk, Gregorian chants, and 'new age' waterfalls and windchimes. It's on blue vinyl which makes it a neat lookin' frisbee. –*Kerin* (Voxx, PO Box 7112, Burbank, CA 91510)

ANUS THE MENACE – [LP]
Realistically optimistic post-punk with a fun guitar sound. The vocals seem to haunt for days to come – especially on songs like "Your Poison or Mine" – which you can actually comprehend without a lyric sheet (but oh, what a lyric sheet). "I Wish I Was Gay (So You Would Hate Me)" seems to capture an often unspoken regret many have with being classified as the typical Aryan male while being disgusted with those twisted and hatred laden ideologies. Most are rather well done self-reflecting lyrics such as Dangle's "What's that dangling behind you / Could it be your past? / Could it be your past? / Could it be your wicked past? / Spit it out... / You greedy bastard."

Anus the Menace played their last show at the Shamrock in Hollywood just a few weeks ago. There must be some sort of jinx going on with Flipside because, as with the PAPER TULIPS, this Anus the Menace release sorta coincides with the break-up of the band. Fortunately, as with both bands, they broke up because of one member moving, so the bands will likely play during vacations and such. 'Til Johnny sings "It's Such a Beautiful Day" to me again I'll have to wear out this test pressing. Flipside is really releasing some of the most prime material out of So. CA, PLEASE PAY ATTENTION! –*Darby* (Flipside Records)

BLUE NOUVEAUX – DARKNESS IN ME [LP]
A weak sound, even for one of those ethereal, atmospheric bands. Singer and songwriter Celia Herndon doesn't make it in either department, and suddenly the COCTEAU TWINS have a lot more relevance and meaning, because here's all the stuff they could have done wrong. Pass, unless you're a real fan of this kind of stuff, in which case check out the last *Factsheet Five*, which gave it a rave. (See, I promote alternate points of view!) –*Mikki* (Black & Blue, Suite 152, 400 D. Putnam Pike, Smithfield, RI 02917) *(self indulgent lyrics)*

BLOODSTAR – BLOODSTAR [LP]
This Swiss trio plays a strange mixture of Industrial/Speed Metal with slow, fast, slow, fast formula bumpin' the fuck out of your ears the whole time. I like the synth stuff a whole lot on this album but the bulk of the songs gets on my nerves. They all start sounding alike two songs into the album. A++ for good intentions though. –*Pork* (Red Decibel, 2541 Nicollet Ave., Minneapolis, MN 55404) *(Promo-clipped)*

BUFFALO TOM – BIRD BRAIN [CD]
Well, this may be produced by J. Mascis, but this vocal-dominated college pop holds no candle to DINOSAUR JR. The problem here is that BUFFALO TOM doesn't take any chances. The lowlight of this 12 song CD is an acoustic version of the PSYCHEDELIC FURS' "Heaven". Hear it and weep. -*Ivy* (Beggars Banquet) (*self indulgent lyrics, environmentally insensitive press kit*)

CHAINSAW KITTENS – VIOLENT RELIGION [CD]
Generic Southern college glam. (Jesus Christ Ivy- What the fuck is "Generic Southern college glam?!!! Oh, forget it. I don't wanna know! –Ed) Every song has the exact same beat, except for two mushy-gushy love ballads that made me want to puke. On the inside pamphlet they give credit to who did their hair in the band photo. Yeah. -*Ivy* (Mammoth Records, Carr Mill, 2nd floor, Carrboro, NC 27510)

CHICKENSHIT LOGJAM [LP]
At first listen, you'd think this was a compilation because the styles are so diverse: the vocals range from Rollins to David Lowry, while the musicians have an equally impressive (and schizophrenic) range. Surprisingly well knit, this band from the midwest shows great promise. –*Bob* (Ironclad Records)

A CHORUS OF DISAPPROVAL – TRUTH GIVES WINGS TO STRENGTH [LP]
"Ignorant or just fed up?" they ask, but the pure venom throughout could be read either way. The songs are not so much about the values of positive living and the experiences to be had in said life, but about the dirty, scummy folk, who must be vilified by those who have found the true path. It's significant that the most common word here besides "fuck" is "I". My respect for their position starts to crumble, and the refrain "Obey the Chorus" in their version of "Wolfpack" has ominous overtones. Musically it's at the highest end of the hard core spectrum, so what it comes down to is whether you can stomach the lyrics and the philosophy, which seems to be a more ANGRY version of straight-edge than most others. There's no question that they crank the stuff as fast as it can go, without skimping on the technical end. But they do thank God first on the liner notes, so maybe they know something

COMING NEXT ISSUE!!! The BID Record Review Codes!!!

ENVIRONMENTALLY INSENSITIVE PACKAGING: Some bands/labels just can't figure out why the Post Office has those "small" and "medium" sized envelopes, when a BIG one will do just as well.

ENVIRONMENTALLY INSENSITIVE PRESS KIT: Ian MacKaye once said that press kits were a form of masturbation. You figure it out.

SELF-INDULGENT LYRICS: Obscure metaphors, preening complexity, the singer's equivalent to the guitar solo. See also Press Kit.

OH YEAH?: Band has received excessive amounts of (positive) coverage in rival zines.

PROMOCLIPPED: The music industry seems dedicated to keeping us in the poorhouse. So what if we sell a record back – maybe some kid will buy that record, take it home, play it, and it will change his or her life! Can we deny him or her that chance?

PARENTAL ADVISORY STICKERS

DISINFORMATION: Singles which don't indicate if they are 45 or 33 rpm run the risk of being reviewed at the wrong speed. Singles with big holes run the risk of not being reviewed at all.

FRIENDS AND LOVERS: We won't name names, but the staffs of the Weekly and the Reader both regularly review their boyfriends, roommates, etc. So do we – but we're more honest about it. Really.

OVERKILL: Some bands, not properly utilizing their obviously generous financial situations, continue to send us duplicate press kits, albums, and flyers for the same shows. Sure we get a lot of stuff from a lot of bands and often need to be reminded of their existence, but as we are trying to grow out of our self destructive behaviors/patterns (isn't that what the last issue was all about?), torture seems the last thing we need. If you are going to waste your money, do it right. Send it to us directly. Copymat and the Post Office need your support much less than we do. Please transfer all repetative and excess information and music into cash, check, or money orders and send them directly to the magazine. You better believe we'll appreciate your existance. (Example: 3-d Picnic and No Talking)

GUITAR SOLOS: Do you ever watch guitar playing during their solos? The way they close their eyes, move their fingers real fast, and wack the instrument around? The way they jerk around the stage with their tongues hanging out?

I don't (P.S. I'd really like to thank Evan for turning me onto this band). –Mikki (Nemesis Records, PO Box 99916, San Diego, CA 98122)

CITIZEN FISH – FREE SOULS IN A TRAPPED ENVIRONMENT [LP]
Hmmm. Sounds interesting. Like PERE UBU backing up the guy in *Les Miserables:* Then they break into some thrash. At times is sounds like GANG OF FOUR with traces of AVANT GARDENER – real punchy. They've got a lot of songs here, fifteen. "Possession", song #4, shows that English reggae style and some very definite ZAPPA guitar. All in all it's a bunch of influences I like. They'd have been a good double bill with the CLASH.

CITIZEN FISH (with ex-members of SUBHUMANS and CULTURE SHOCK) have good separation between instruments and songs. The lyrics are understandable and a lyric sheet is included. "Home Economics" talks about English problems, and about the breakdown of the family and the government's disregard not only for the youth but for the elderly. "Flesh and Blood" talks not only of the morality of eating meat but also the inefficiency of growing grain to feed cows to feed people. A lot of political content here, right down my alley. And the music is well written and well played. –*Rush* (Bluurg Records, 2 Victoria Terrace, Melksham, Wilts, SN12 6NA, England)

THE COMMONWEALTH – NOMAVA [7"]
Free Thought Records from Maryland brings us a 7" which owes a lot

to the neighboring District of Colombia sound, we're talking SOULSIDE/JAWBOX influenced emo-core. Not taking the genre very much further unfortunately, mostly because the lyrics are a bit obscure, need more focus and experience. The music is good hardcore with breaks and change-ups. Worth a listen. –*Tomás* (Free Thought, 5219 Wyoming Rd., Bethesda, MD 20816)

COWBOY KILLERS – PRESS AND RUN LIKE HELL [LP]
This is the COWBOY KILLERS' second release and it doesn't vary much from their first. Pretty much straight ahead hardcore, with vocals that sound almost identical to those of MAD PARADE. MAD PARADE sucked, however. These guys do their thing pretty well. Nothing new or different, but lotsa energy. $12 post paid. Great cover. –Ted (Words of Warning, PO Box 119, Newport, Gwent, NP9, 7YD, Wales UK)

CRANKSHAFT – [7"]
Six songs covering a lot of territory in the punk/funk vein, very much in the tradition of the BIG BOYS. This is noisy fun stuff and the instrumental "Bites" rules. –*Evan* (Nemesis)

CREAMERS – NOT NOW NO WAY/ MOM WATCHES TV [LP]
Decent reworking of the PAGANS' classic, backed with a live cut prominently featuring the awesome slide guitar of Ms. Judy Toy (since departed). Fans of post-COWGIRLS, Van Nuys punk-fundamentalism will need this one, but this band's peak recorded moment remains "Young Milk Fed Veal Boys". –*Mike Snider* (Dogmeat)

DISTORTED PONY – [7"]
Comes from around the same testing ground as early SONIC YOUTH. Alternative college radio art noise with little damage. It seems reserved, blending in more than provoking. This is their first release so I hope they'll start getting some more of their work out. For now catch them live on a good night and you could come home with your hands full. –*Darby*

DWARVES – HORROR STORIES [LP]
When *Flipside Magazine* was interviewing the DWARVES a while back, I'd just gotten this album in the mail. I was confused as to whether or not the 60's garage style band, the *DWARVES* were the same *DWARVES* as the drunken punk *DWARVES* we were seeing tonight. Strangely enough this band denied having anything to do with that band or that LP and even went as far as to have made up a story about this "other DWARVES band." Of course it was the same band, though I don't think they really needed to denounce this album as their own. Sure it's not what some of the current fans are into but, based solely on the music, it's rather enjoyable. –*Darby* (Bomp! Records, PO Box 7112, Burbank, CA 91510)

FEARLESS IRANIANS FROM HELL – FOOLISH AMERICANS [LP]
A one concept band that has stretched their topic to yet a third album. Lyrical content is pretty lame which makes the instrumental "Azan" the best song on the record. Musically it's decent metal/punk with way snarled vocals. They say they are totally serious but with lyrics like "Guns from heaven compliments of the big guy in the sky," you have to wonder. -*Evan* (Boner Records PO Box 2081, Berkeley, CA 94702-0081) (Promo-clipped)

FISHWIFE – SNAIL KILLER [LP]
Popular local San Diego funky "alternative rock" a la NIGHT SOIL MAN. JeLLO BIAFRA style intelligent vocals (carefully hand scratched lyric sheet provided): "Scrambled eggs can't be unscrambled." If these guys lived in S.F., they'd probably be on Alternative Tentacles and be really popular and cool. Good production (the phrase for the day!). Continuing the "if Jerry 'Jello' Garcia was a punk" theme, at times. Tie-dyed In-Your-Face high energy record collection in a meat grinder thang. Unique and listenable. Hard to nail down, which is always a plus. We like it a lot! –*Ethan & Annabelle* (Headhunter Records, PO Box 9055, La Jolla, CA 92038-9055)

FLESHEATERS – PREHISTORIC FITS [LP]
(*I was going to write a big diatribe about SST (re)issuing this "second volume of vintage Flesheaters hits", but I didn't because they at least had the guts to put dinosaurs on the cover... Anyway, I'm known to wallow in punk rock nostalgia myself, so Greg G., you get off easy this time, DESPITE the Flipside reviews from 1977 in the press kit!)*

By now you've probably decided how you feel about Mr. Desjardin's voice, which surely deserves at least as much bad press as, say, Exene's has gotten. Me, I can live with it, but judging from the crowd at a Lingerie show a few months back, the younger set feels different. I hope they give the album a closer listen; it's worth it. Chris D's output from 78-79 may be perhaps the best extant example of unrepentant existentialism beaching itself on the rocky cliffs of punk nihilism. There's a dextrous ability to weave together a deep, rotting, Rimbaud-inspired morbidity with an equally poetic cast of transcendent humor. Those who tend to want their lyrics either black or white will have to settle for a questioning of the shade. –*Mikki* (SST Records, PO Box 1, Lawndale, CA 90260) *(promo clipped; environmentally insensitive press kit; extensive popular coverage in rival zines)*

THE FUMES – WAYS TO ENJOY LIFE [7"]
Not too hardcore with some FUGAZI style parts. No matter how hard I try, the singer's vocals keep reminding me of the singer's from STEEL POLE BATH TUB: sorta high pitched. (Though they're not sung in the same style, I would imagine they could do good impressions of one another). Anyway, I just want the band to know this 7" is appreciated. –*Darby* (Empty Records)

FRONTLINE ASSEMBLY – CAUSTIC GRIP [LP]
This release is an electro-goth masterpiece. These cuts are sinister and interestingly intense. Well sated for the dance floor. Recommended. –*Ty* (Wax Trax, 1659 N. Damen Ave., Chicago, IL 60647)

GAS HUFFER – ETHYL [EP]
GAS HUFFER are arguably the most popular alternative band in Seattle right now because of their amazing live show and their ability to crank out some cutting, humorous and rugged songs. CLAWHAMMER fans will eat this up. Vocalist Matt Wright comes off as a corn-fed madman with a penchant for jungle-juice and fast living. Tom Price's guitar work is superb, garagey, and every bit Northwestern style. This EP is produced by Endino for those who care. "Buck Naked" and "Eat U Whole" make this plate almost too hot to put a needle on. No LP yet, just this and few other singles. Not to be missed live or on wax. Told you so. –*Tomás* (Black Label, 1506 E. Olive Way, Seattle, WA 98122)

GOTHIC HUT – BIG HOLES [CD]
A truly creative, cheesy fondue of mellow vocals, horns and melodic guitars. I can't think of anything to compare it to except maybe XTC with some ROXY MUSIC and THE THE stirred in. "Autobody Experience" has a silly, far-eastern melody and lyrics comparing cars to bugs. (Ex: "In my exoskeletal Arrow, I'm the soft stuff in the marrow.") "Jeannie Wants Her Tambourine" is a cool song, too. -*Ivy* (Show Me Records and Tapes, PO Box 71862 , LA CA 90071)

GRUNTTRUCK – INSIDE YOURS [LP]
This one features members from the ACCUSED, SKINYARD, NAPALM BEACH, and FINAL WARNING. Big names...so what happened with this one? –*Pork* (Empty Records, P.O. Box 12034, Seattle, WA 98102) (guitar solos)

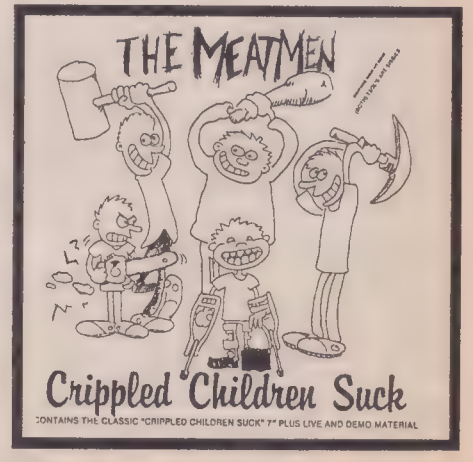
G-WHIZ – THE G-WHIZ WEIGHT LOSS PLAN [7"]
What the fuck does weight loss have to do with 4 goddamn lovesongs? A four song EP, all lovesongs is unforgivable in and of itself but with a band that sounds worse than ALL on a bad day and a singer who tries too hard. This is just a waste of cool colored vinyl. –*Evan* (No Reality Records, PO Box 10383, Torrance, CA 90505)

HEMI – 7"
When my friend Al and I went up to San Francisco we ended up at the I-Beam just in time to see this band Hemi's (first?) show. And the only thing we could think was that we must have made a terrible mistake – a wrong turn or something – and we were actually back in LA – maybe we never even left. I thought SF was immune to this type of Sunset Strip-style hard rock shit. The only thing I can stand about this is the band's name, which I sincerely like. –*Darby* (Shred Records)

HILL OF BEANS – [CD]
Acoustic guitar along with a slew of other acoustic instruments are the weapons in this onslaught of socially conscious knucklehead traditional American/folk music with a little Irish to boot. "Satan, Lend Me a Dollar", the 90s answer to "Stairway to Heaven", a true classic. Fun and Tasty. –*Marcel* (Burlap Sack Records, 1836 S. Beverly Glen Blvd., #1, LA, CA) (*Shrink Wrapped*)

THE HOLLOWMEN – CRESTA [LP, C, PROMO CD]
Whew! Arista records must looove me! I got the LP, the cassette, and the promo CD of this record, plus several nifty promo postcards and clever follow up letters! AND, Arista press kits are always the coolest because they come in this sleek black Arista folders that really impress people at coffee shops and the like. But with this HOLLOWMEN debut, I think even Arista has outdone themselves. Not only did I get THREE black folders, but each one contained a slightly different, yet equally thick press kit, all on the apparent Hollowmen trademark color — pink. Now, this isn't necessarily the band's fault, and god knows I don't want to piss off Arista because they don't promo clip, but enough's enough, OK? Any band that names their album after the English version of Fresca is going to get a good review from this young journalist. And here it is.

Before you think THE HOLLOWMEN are just another Manchester band, let me point out that only one member is from Manchester, and all the rest are from Leeds, OK? Consider this: pictures of fruit and Gorbachev coexist comfortably on the cover, while house beats, cynical guitars and Beatlesque lyrics mesh on the vinyl. The HOLLOWMEN can rock and be funky while expressing a dark humor best described as psycho-gothic. Save your sarcasm for DEPECHE



"America has more television sets than toilets." —Abbie Hoffman

MODE and dance. –*Mikki* (Arista Records) (*15 pg one-sided press w/ lot's of white space inside Arista folder*)

HUNGER FARM– [7"]
This 4 song EP is all relatively catchy (not poppy) but pretty standard fare. Mid-tempo punk rock with way up front vocals. The guitar works move around, at times very edgy (on the song "Birdtalk") while being very atmospheric at other times. Throughout, the bass playing is solid and fluid. The drums seemed to lose a lot of energy in this recording, which is what this record lacks. Not a bad record (it keeps getting better) but I'll bet HUNGER FARM's real energy is live. –*Ted* (Nemesis Records)

HULLABALOO – DEAD SERIOUS [C]
Kind of interesting idea: mixing saxophone and heavy metal. The thin sax sound lies on top of the heavy guitar sound like a dayglo green noodle on a slate-colored lead cake as seen thru spot-lit haze. Speaking of lead, they do a pretty interesting version of ZEP's "The Rain Song", blown out to epic proportions with bassoon and sitar sounds. It's music about music, with a heavy dose of irony. –*D. Lewis* (Toxic Shock, PO Box 43787, Tucson, Arizona 85733)

IGGY AND THE STOOGES – I GOT A RIGHT/GIMME SOME SKIN [7"]
Two songs recorded for "Raw Power" album, but rejected for being too raw (remember, this was 1972) and available domestically for the first time. Its too bad that we had to wait almost 20 years to hear these but better late than never. So great I don't even know where to start. There is also a 12" available with two other versions of "I Got a Right" plus the tunes on this single. Do yourself a favor. –*Evan* (Bomp! Records)

INSULIN REACTION – DEVOTION [C]
Four songs on this cassette EP, which is the first release for the current lineup. I guess restructuring themselves is the push the band needed in order to put out music this good. I found myself listening to stronger, more guitar oriented music accompanied by powerful, take charge vocals. The gem on this is "Fall From Grace" which showcases both vocals and music reminiscent of THE PIXIES. My only gripe with this tape is this really annoying, repetitive monkey sound on the second song. –*Kerin* (Reaction A Go-Go, PO Box 3636, Covina, CA 91722)

JELLO BIAFRA – DIE FOR OIL SUCKER [7"]
The mask is off, but no one cares, Jello says. He points out that it's hardly a secret anymore what the government is up to, but still resistance and protest remain fragmentary and ill-represented in the media. With his usual deft delivery, Jello uses the propaganda of the military-industrial-government machine against itself by extending their own logic to expose its absurdity. Side two is Jello's new interpretation of the Pledge of Allegiance, including a pledge to burn the flag and rich people, too. Best question: How can we bestow freedom on others, when we have so little ourselves? Comes with a great poster of political art by the usual Biafra crew (John Yates, Winston Smith) and a special edition of Jello's "Fuck Facts." Burn that Yankee swastika, baby: the war is over, but it's still going on. (PS. Apparently the folks who put this together were unaware of the large network of anti-war groups in the rest of California, as they only list addresses in San Francisco and the East Coast) –*Mikki* (Alternative Tentacles, PO Box 11458, San Francisco, CA 94101)
friend of reviewer

JONESTOWN – [7"]
I know nothing about JONESTOWN except that it appears they hail from Minneapolis and have recorded this single with two songs that sound nothing like eachother. Side one, "I Love You You Big Dummy" is a CAPTAIN BEEFHEART cover, done in a hyped up country/blues style complete with wailing harmonica. Side two, "Twenty-Five Years" is a longer almost psychedelic piece with some nice drawn out guitar and vocals. –*Evan* (Sympathy For the Record Industry, 4901 Virginia Ave., Long Beach, CA 90805)

KINGS OF OBLIVION – DEATH MACHINE [7"]
Big time STOOGES/JEFF DAHL influences on all three tunes and some pretty wicked guitar playing to boot. Mike Snider sure has a weird voice. On "Death Machine" it sounds like he is suffering from severe intestinal problems coupled with a hangover. –*Evan* (Dionysus Records, PO Box 1975, Burbank, CA 91507)

KMFDM – NAIVE [LP]
I first got into these guys at a MINISTRY concert awhile back, and they have proven to be a force to be reckoned with. The title track is cool, but "Virus" is my fave. Great, funky dance tunes with dense infectious backbeats. Recommended. –*Ty* (Wax Trax)

LEFT INSANE – TOOLBOX [LP]
Eight songs of the 10 are complex guitar jam instrumentals that cover a lot of ground and prove that these guys can play their asses off. I know that L.I. don't want to hear this but when Paul sings on "Neck Deep" the mid-Henry BLACK FLAG comparison is just too obvious (take that as a compliment). "Beginning " is very much in the Sabbath vein and as a whole this record smokes. If you think Hank has become a self indulgent blues-bore, then pick this up and skip his "painful" realities. –*Evan* (Nemesis Records)

THE MEATMEN – CRIPPLED CHILDREN SUCK [LP]
This is basically "The Crippled Children Suck" 7" with a bunch of demos and some live tracks thrown onto one record. This is the good ole gross out and jack off thrash THE MEATMEN were known for. While hot, everyone finds Mr. Vee humorous. You just can't ignore the fact that some of these songs rule and this is a piece of history that will never happen again. Includes two versions of the classic "Blow Me Jah". –*Evan* (Touch & Go, PO Box 25520, Chicago, IL 60625) (promo clipped)

METAL MIKE – KILL FOR SATAN / I'M A LONESOME FUGITIVE [7"]
Totally stupid moron rock from this eternal goofball. There are 2 versions of "Kill for Satan" with the second one having a "secret" backwards message in it. "Fugitive" is a country cover that would sound perfect coming out of a truckstop jukebox. –*Evan* (Triple X, 6715 Hollywood Blvd., Suite 284, Hollywood, CA 90028)

THEE MIGHTY CAESARS – SURELY THEY WERE SONS OF GOD
THEE HEADCOATS – BEACH BUMS MUST DIE
For pulsating trashabilly 3 chord pounding that ties together the finest aspects of '64 and '77 into a unique primal subterranean visionary brand of scum-surfaholic mania, look no further than to the prolific output of Billy Childish, who's been grinding out discs by the truckload for 13 years now. Childish's current band, THEE HEADCOATS, are attracting mucho attention currently in the wake of their excellent Sub Pop L.P. and touring with THE CRAMPS and MUDHONEY. "Surely They Were Sons of God" provides a look back at Childish's mid-eighties output with THEE MIGHTY CAESARS, while "Beach Bums Must Die "consists of more recent material. Childish's sound has changed little since THE MILKSHAKES began at the beginning of the 80's. Fortunately, the quality of his output has also changed little, even improving. "Beach Bums Must Die" is the better of the two, due to the drumming of Bruce Brand (who played with Childish in THE POP RIVETS and MILKSHAKES, but only played on one CAESARS album from which two cuts on "Surely They Were..." originated). Both, however, are highly recommended. –*Mike Snider* (Crypt, PO Box 9151, Morristown, NJ 07960)

MORE FIENDS – TOAD LICKIN' [LP]
I really, really tried to like this album. I don't enjoy writing mean, nasty things about bands. Its just that I can't seem to help myself. Two sides of monotonous, fast, 2 chord guitar playing with incoherent vocals thrown in. The press kit is the gem here. Half of it contains reviews and/or articles written in different languages. Great idea, if you think about it, cos even if a review is bad, no one will ever know. Hardcore fans will love this one. You're welcome to it. –*Kerin* (Rave Records)

MR. T. EXPERIENCE– MAKING THINGS WITH LIGHT [LP]
More kindergarten punk from these bouncy boys from Berkeley. Half of the songs are from an older demo-tape while the rest are a little newer. If you haven't heard these guys yet, they have a real poppy RAMONESey sound to them. While this is unable to do much for me, there are people who swear by them. I think they are much better live. -*Evan* (Lookout Records, PO Box 11374, Berkeley, CA 94701)

NAIVE – SWITCH BLADE KNIFE [LP]
Punk rock from Russia! Mykel Board eats his words as these guys deliver an album's worth of mostly medium tempo riff heavy punk. The older English influence is most evident with the most nods going to the SEX PISTOLS. They sing in both English and Russian and the insert has some great cartoons. –*Evan* (Maximum Rock N Roll, PO Box 288, Berkely, CA 94701)

NOFX – RIBBED [LP]
Boy, did Kerin and I ever have the pleasure of typing these lyrics into my computer. Food, sex, girls, T.V., silicon injections, gonorherpasyphilaids (?), LA, life, love, etc. – the Sally Jessys of the

WARNING LABELS

A sampling of which record labels put warning stickers on their albums and which ones won't.

KMFDM **NAIVE**

CAROLINE RECORDS (NY) - YES. They already have on: KINGHORSE for saying "fuck" 3-4 times (it's part of the cover art!) BORIS MIKULIC for "fuck" and porno movie sampling.

RED DECIBEL (MN) - YES. If forced to, but wouldn't do it voluntarily. "If you're looking for something to balance the bar code, then it's a good thing!" -Jake Wisely

TRIPLE X RECORDS (CA) - NO!!!

FRONTIER RECORDS (CA) - YES. Only because they're distributed by BMG. Records with labels: First SUICIDAL TENDENCIES album. CIRCLE JERKS etc..

DIONYSUS RECORDS (CA) - NO! Haven't used them and wouldn't.

WAXTRAX (IL) - NO. But possibly in the future if they ever license to a major distribution company. They had a problem with MTV a few years ago with the KMFDM vidio "More & Faster" for saying GODDAMN. Their policy is to let the band decide if they'll blank out the obscene language or not. The album "Naive" was banned by three record chains including Music Land, Sound Warehouse and one other.

MORDAM - NO, definately no! They had the problem with "Frankenchrist," which had a sticker, but the sticker was somewhat sarcastic. They had a hung jury, but they took the controversial poster out anyway to avoid any further problems. Now you can get the poster by sending in a coupon that comes with the album, plus proof of age (18).

SCHEMING INTELLIGENSIA (CA) - NO. Dark Globe record banned by radio stations in W. Virginia and Tennessee because of "so called" drug and sexual references.

ENIGMA RECORDS (CA) - NO! Totally against it!

ARISTA RECORDS - YES. Sporadically for explicit language. The person who could answer any further questions about their labeling policies was out of the office.

WARNER RECORDS - YES. The person who could answer any questions was out of the office.

VIRGIN RECORDS - YES. They use "first amendment lables." The person who could answer any futher questions was out of the office.

CENSORSHIP RESORCES

THE AMERICAN CIVIL LIBERTIES UNION (ACLU) provides information pertaining to First Amendment rights. For info, contact: ACLU, 132 W. 43rd ST., NY NY 10036.

THE AMERICAN LIBERTY ASSOCIATION supports First Amendment Rights. Contact them at: 110 Maryland AVE., NE Washington DC, 20002.

AMNESTY INTERNATIONAL is a staunch supporter of First Amendment Rights, in the United States and worldwide. Their address is: 322 8th Ave., NY NY 10001

AMOK Fourth Dispatch. A catalog that pushs the envelope of freedom of the press. P.O. Box 861867, Terminal Annex, Los Angeles, CA 90086-1867.

CENSORSHIP NEWS is a news quarterly published by National Coalition Against Censorship, 2 W. 24th, NY NY 10023.

THE CENTRAL FLORIDIANS AGAINST CENSORSHIP have a newletter available for $10/6issues. CFAC, PO Box 540848, Orlando, FL 32854-0849.

CIA OFF CAMPUS HOTLINE: (312) 427-4559. A 24 hour hotline with the latest anti-CIA activities on campus. Also data base, speakers, publications. 220 South State St., Suite 1430 Chicago, IL. 60604.

CIABASE, 422 Arkansas Ave., Herndon, Va. 22070. An annotated computerized data base on worldwide CIA operation from 1947 until the present, available to users of IBM/PC compatible. Includes material from both supporters and critics.

COMMITTEE REPRESENTING STUDENTS is an organization supporting college radio students having censorship problems. Write: Tiiu McGuire, 1017 Indiana #2, Lawrence, KS 66044 or call: (913) 842-0917.

COVERT ACTION INFORMATION NEWSLETTER, P. O. BOX 34583, Washington, D.C. 20043. $5 per issue, $17 subscription. International in scope. Book reviews. Philip Agee (editorial) & Carl Oglesby contribute to issue #35.

THE FIRST AMENDMENT CENTER, also gives information pertaining to censorship. Write them at: National Press Building, Washington DC, 20045.

FLATLAND. A catalog of printed material from anarchy to ecology. P.O. Box 2420, Fort Bragg, CA 95437, or (707) 964-8326.

FRONTLINE. Investigative television show on PBS, tune in each week. For transcripts, call (212) 227-READ, $5.

THE GROUP FOR RAP INDUSTRY PROTECTION is another group acting against censorship towards rap music. GRIP is made up of musicians, writers, and DJs as well as fans. Get in touch with them at: GRIP, Box 4856, Berkeley, CA 94704 or call (415) 235-GRIP.

INDEX ON CENSORSHIP, 39c Highbury Place, London N5 1QP. $3.60 per issue, $38 subscription. "The international magazine for free expression". Contributors from all over the world reporting on their locale. Coverage of human rights violation.

MUSIC IN ACTION is co-founder of Spin Magazine, Bob Guccione Jr.'s brainchild. Write them at: #135 55th St., NY NY 10022 or call (212) 751-9852.

THE NATION, 72 Fifth Ave., New York, NY. 10011. $1.75 per issue, $44 subscription. Grand dame of the progressive independent press, dealing with American issues from a point of view not heard on television. I.F. Stone was Washington editor, and Ramsey Clark and

CONT. ON PAGE 47

punk set. "Together on the sand, we walked hand in hand, on the beachfront, she smiled at me, as she tightly held my hand, I had my finger up her... Country music played on the radio, so I turned it off and we walked down, to the water, as she grabbed on to my honker, a wave swept us away." What a way for Epitaph to balance out BAD RELIGIONs vast vocabulary.

Boring guitar solos and typical metal influenced punk tunes..., well actually that's what I thought it would be. Instead I ate those thoughts while finding that this was neither boring nor typical but actually a really fun album. Joy Ioki did a good job with the NOFX condom cover art as well. –*Darby* (Epitaph)

NO TALKING – RIDE [EP]
Four songs on one side of this predictable 12" and blank vinyl on the B side. What a waste. That's what demo tapes are for. But these REPLACEMENTS wanna-bees did this do-it-yr'self slab in order to get snagged by a label. Yeah, who cares if the bio says they rule live, it doesn't transfer here. For all their illusions of being an honest band songs like "15 minutes" with its Andy Warhol references and "I'd Kill For You" with its lame guitar solo belong at their Central and Madame Wongs gigs. If DRAMARAMA were being played on a college station they'd be called NO TALKING. –*Tomás* (Chickenboy Records) *(Environmentally insens. press kit, Guitar solos)*

OLIVELAWN – SAP [LP]
I think I'd like this better if it was an EP. Much of this sounds the same, with repetitive choruses and MUDHONEY guitars/vocals. They say "I'm not a Sub Pop hero" on "4>2 " but Sub Pop fans will love this. *-Ivy* (Nemesis Records)

PAIN TEENS – BORN IN BLOOD [LP]
Yet another masterpiece by one of the best bands to come out in years! Fanatical? You bet your sweet groin region! These guys and gal make so many of the other overrated bands in the spotlight right now look, taste, and sound like chopped liver it's ridiculous. They can't put anything out that's bad. I'm jealous and you should be too! This band is a "must grab everything they've ever done and drool on it " kind of trip... to say the least. Music to buff meat by. –*Pork* (Trance Records, PO Box 49771, Austin, TX 78765) *(Promo-clipped)*

PANKOW – OMNE ANIMAL TRISTE POST COITUM [C]
This is a tape that you'll either hate or love. Pankow, in my opinion, are a great underrated band. Musically, they're in the same vein as FRONT LINE ASSEMBLY, LEAD INTO GOLD, and A SPLIT SECOND, but with a huge warped streak. The sound quality on the fantastic live cuts was unbelievable! First song on side one is a cover of THE NORMAL's "Warm Leatherette" which is almost as demented as the version SLEEP CHAMBER does. Totally sick, but I loved it. "Me and My Ding Dong" is another happenin' cut. What's so great about this cassette is that the music is so varied, with different feels to each song. PANKOW swerves wide from repetitive, monotonous disco beats and instead create wide ranging synthesized music. A definite must have for Wax Trax fiends. –*Karin* (Roir, 611 Broadway, Suite 411, NY, NY 10012)

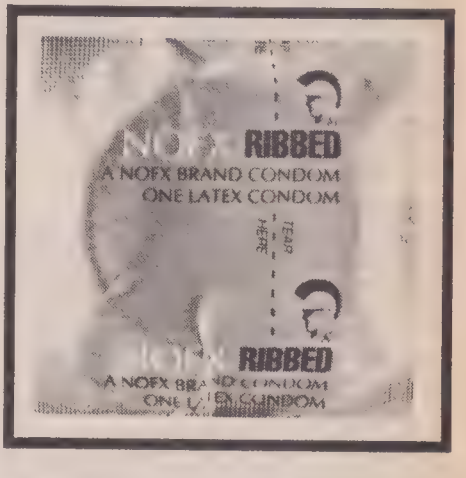
PARASITES – PAIR OF SIDES [LP]
Promising cover art (by Winston Smith) and song titles, but the music disappoints. Even Rodney couldn't get too into "I wanna be like DeeDee Ramone." –*Mikki* (Shredder, 181 Shipley Street. SF, CA 94107)

PIGFACE – SPOON BREAKFAST [EP]
Three cheers, five stars, etc., for the first four track release from a group that could be called the Chicago all-stars (sans Albini). Take David Yow, Martin Atkins, En Esch, Ogre, Bill Rieflin and Chris Connelly (JESUS LIZARD, MINISTRY, SKINNY PUPPY alumni) and throw them in the studio and there's bound to be a mess. But this project is actually well calculated, drum-led noise that can pulverize a listener as much as excite. This EP alludes to an even greater LP, "Gub" which is due out soon. Four mixes with strange names of the same basic "Spoon Breakfast" track, all sounding completely different. No evidence of synthesizers on this EP which is a welcome break from the Wax Trax thing. Tapeworms take note and don't sleep on this'n. –*Tomás* (invisible, PO Box, 16008, Chicago, IL 60616)

PIGMY LOVE CIRCUS – BEAT ON THE BRAT b/w MICK JAGGER KILLED BRIAN JONES [7"]
What can I say except that the only improvement possible on "Beat on the Brat" was to have Pigmy Love Circus cover it? Michael Savage belts out the lyrics in trademark style and they have some fun with the tempos, too. Side two continues the PLC tradition of death and murder songs, adding Brian Jones to a roster which already includes Axl Rose and Blondie. Fuck, this is cool. – *Mikki* (Triple X) *(friend of reviewer, promoclipped)*

POPDEFECT – THAT WAS IT/¡PURO DESMADRE! [7"]
What you get here is one rockin guitar jam like these guys are known for and a song that sounds a whole lot like THE GUN CLUB. Cool deal. –*Evan* (Flipside Records, PO Box 363, Whittier, CA 90608) *(no ROCKIN Evan, you know better! - Ed) (friend of reviewer)*

RIKK AGNEW'S YARDSALE – EMOTIONAL VOMIT [LP]
JUNKYARD, SKINYARD, YARD TRAUMA...with such a glut on the market, it figures somebody would have a sale. The classical structure of Agnew's production and guitar riffs might, in other instances, mark the well-paved road to "classic" rock, but when a former ADOLESCENT returns to his roots, the result tends to the anarchic. The listening experience here works as a system of checks and balances. Forgive Agnew's vocal limitations in trade for his powerful lyrics: the plaintive "What are you thinking?" neatly turns into the demanding chorus of "Why don't you feel for me?" and the guitar solos are suddenly framing a commentary on the inversion



from love to hate. But, the reason that YOU MUST BUY this (blue vinyl!) LP is to hear my early nomination for cover of the year, Rikk Agnew's version of DEPECHE MODE's "Never Let Me Down Again." The sappy sentimentality (and presumed heroin references) of the original become a menacing chant bereft of melody or dance beats, warning of the dangers of love betrayed, but not lost. –*Mikki* (Triple X Records) *(Promo copy, Guitar Solo)*

"Better a thousand abuses of free speech than denial of free speech. The abuse dies in a day but the denial slays the life of the people and entombs the hope of the race."—Bradlaugh

RICK MIAMI PAD – SHE LOST HER MIND [LP]
Guitar driven New Wave/Rock that sounds like a lot of the stuff that was popular in the early eighties. Kind of like a more light-hearted and dorkier JEFF DAHL type thing. Something tells me Rodney would dig this. "I Payed Twice" is the winner on this record. *-Evan* (Uniray Records, 761 Cayuga St., Lewiston, NY 14092)

RIOT ACT – MASTER PLAN/TACOMA [7"]
Simple guitar rock ala JOAN JETT/SUZI QUATRO (this does not live up to numerous Chrissie Hynde references). If you're into this kind of stuff, you'll love this record. I'm not and I didn't. Lyrically, "Tacoma" is rather cliché. *–Ted* (Trigon Records, 6837 Hanna Ave, Canoga Park, CA 91303)

SANDY DUNCAN'S EYE – 525NTSC b/w SUB [7"]
Dave spent about 2 hours explaining the deep, true meaning of the cover art and the song titles to me, but he was slightly, shall we say, incoherent, so all I can tell you is that the cover shot came from a Mit**SUB**ishi billboard (get it?) and they spent a lot of time and effort on it. Hey guys, it looks really great! I also keep missing their sets so their shows don't get reviewed, and Dave thoughtfully gave me his own, completely objective review of a performance, which I promised I would run: "Sandy Duncan's Eye put on a powerful, gut wrenching

STEEL POLE BATH TUB and his GANG
JESUS CHRIST! I'VE BEEN DOSED
WHERE IS SHADES?!? HE DID THIS TO ME
HERE I AM JOE, HAVING A NICE TRIP?
OMIGOD! I SEE IT NOW. I'M JUST A POORLY DRAWN COMICS STRIP CHARACTER IN A CHEAP JUNK FOOD!
LIFE'S A BITCH THEN YOU DIE
BY THE WAY... I FUCKED YOUR MOTHER LIKE A GOAT AND BURNED YOUR CAT. HAR HAR
FORTUNE: YOUR DEATH WISH WILL COME TRUE.

performance that made this reviewer spit gravel and sneeze asphalt. Then Dave broke his guitar." Yeah, and by the way, the record rocks, but I'm out of room. – *Mikki* (Flipcide Records) *(friend of reviewer)*

SISTER RAY – TO SPITE MY FACE [LP]
The back cover photo is the best part of this 70's sounding punk endeavor. Sure it's nasty, but I don't know what all the hype is about. Just put on one of your RAMONES Records and save your money. – *Ivy* (Resonance Records, PO Box 549, Village Station, NY, NY 10014) (*Parental advisory, environmentally insensitive press kit*)

SLAPSHOT – SUDDEN DEATH OVERTIME [LP]
I usually can't stand this type of stuff, but as much as I hate to say it, I like this record. Like other Boston S.E. bands, these guys are forging ahead into metaldom but this time it really works. True, the lyrics are,for the most part, simple, clichéd, and dumb but I expected that. The exception would be "Firewalker", an anti-religion song which is bold territory for the S.E. clique. There is also a version of "White Rabbit" with lyric changes (guess what side they take) which really cooks. *–Evan* (Taang Records)

SLUDGEWORTH – [7"]
From Chicago, this is pretty strong pop-punk. Lyrics can venture into some stupid territory at times, but the music usually compensates. Produced by Steve Albini, but you'd never know, with the exception of some occasional high pitched guitar. Ventures into some funky territory (cringe!) but nothing so drastic to put you off. Lotsa upcoming releases scheduled from these fellas, hope they can keep them as good as this. *–Ted* (Roadkill Records, PO Box 477175, Chicago, ILL 60647)

SLUG – [7"]
Release numero Uno from this L.A. collection of KXLU Psycho-Technic jocks. Andrea 'Enthal pretty much nailed this 'pup' with "FLIPPER raping the GOD BULLIES." I'd add "with Throbbing-Neubauten blasting of the Ford Falcon's car stereo in an industrial dump." SLUG are raunchy and grungey, but with a sense of humor! Brainie in a *loud*, cacophonous way. Eat the slug, you'll like it! (Too bad there's at least one serious hard rock/Harley band with the same name). A MUST BUY! *–Ethan* (Magnatone Products, PO Box 2576, El Segundo, CA 90245)

STEEL POLE BATH TUB – [7"]
Noise driven songs twisted in the way only Steel Pole knows how to. Side Two bends too far on the rock side for my tastes but Side A makes my pants wet. Oh, when these guys do it good you can really feel it. Groovy Bazooka cover art as well. *–Darby* (Sympathy for the Record Industry)

SWELL – [LP]
This album is a real enigma. I like it, but not really. It's really well recorded, has some really nice guitar sounds, but it's just too slick or something. It kinda sounds like a cross between TONES ON TAIL and THE CHURCH. Some of it's acoustic, some of it's not. A real mellow album for the most part. I don't know...it just leaves me scratching my head (Sure that's not dandruff? Use some Tea Tree Oil in your shampoo. - Kerin). They probably will get signed to a major, make some bad records, and be the rave of college radio. But on the other hand...I don't know. I don't think I'd tell anyone that they've got to hear this, but I keep listening to it. *–Ted* (Psycho-Specific Records, PO Box 11228, San Francisco, CA 94101)

TAV FALCO'S PANTHER BURNS – RETURN OF THE BLUE PANTHER [C]
I didn't bother to read the 20-page press kit, but did enjoy the pictures. The music is kind of slapdash thrown together, production is simple to the point of being dull, drums are clumsy. But hey, it all kind of falls together after a few beers. Especially their long, rolling version of "Rock Me", and a few other R&B classics. They aren't trying to flash their chops, just have a good time. Most of the other tunes, however, come across as sloppy and inept-sounding. They're "4 beer" tunes. *–D. Lewis* (Triple X) *(Environ. Insensitive Press kit)*

TVTV$ – TELEVISION RELIGION/ U.S.ING US [7"]
Medium tempo punk with real catchy riffs and lyrics. Both songs please my ears. These guys have a good thing going here. Also check out their cut on the newest Flipside comp. *–Evan* (Posh Boy, PO Box 4474, Palm Desert, CA 92261-4474)

VERTIGO – VERTIGO [LP]
Great psychedelic album cover. Groovier with a bit more depth and soul, and LESS macho than most Amp. Reptile bands. "Tonic Thing" is a great song and appears on the latest Atavistic Video release. "Big Brother", "Another Place, Another Time", and "Like I'm Already Dead" are also note worthy. Scratchy guitar wailing with a very raw, garage-y sound (NOT necessarily endearing). They do a fair cover of Master of the Universe. Poor production this time around, but keep an eye on these guys, they have the proverbial Potential. *–Ethan & Annabelle* (Amphetamine Reptile)

VICTIM'S FAMILY – WHITE BREAD BLUES [LP]
Big sounding, jazzy, punk funk but when will they slow down and really fuck things up? Are they gonna give us a break? I kept wanting to hear some long, slow kind of transition stuff but not this time, no siree, it's pedal to the metal all the way to snack break, butt waddling at 78 rpm. So if you want it fast, chunky and non-stop, grab this one up right quick. *–Pork* (Mordam Records)

WEEN – GOD/ SATAN [LP]
This two man project performs cuts from just about every musical genre there is. There are some very serious mood swings going on here. I'd sit down for this one...at least long enough to figure out their next move. *–Pork* (Twin Tone) *(promo-clipped)*

THE WRETCHED ONES – [7"]
Side one is stupid rock n' roll about drinking beer with "the boys". Side two is very stupid punk rock about personal angst. Very typical. Oh Dionysus, what have you wrought? Stinkola on red vinyl. *–Ted* (Dionysus Records, PO Box 1975, Burbank, CA 91501)

YARD TRAUMA – Pressure / Alibi [7"]
Frenzied guitar driven garage rock with just a taste of a 60's feel to it. There is something a little annoying about the chorus on "alibi" but I can't really complain because this is decent stuff. Excellent recording and blue vinyl. *–Evan* (Dionysus)

"That's the best name EVER." —Pat Smear on the Republican Guard

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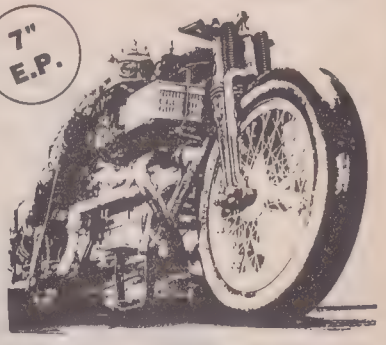

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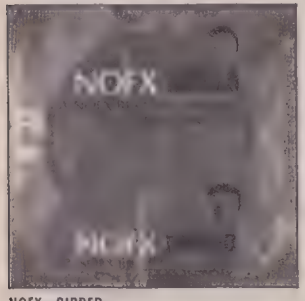

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PENNY WISE

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EPITAPH
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HOLLYWOOD CALIFORNIA 90028

FIVE GOOD REASONS NOT TO SHOVE AN ICE PICK IN YOUR EAR!

...I.P. DELTA-ONE, I.P. DELTA-ONE; COME IN, OVER...REQUEST BACK-UP PLEASE... PROCEED TO SUNSET AND DOHENY, SUSPECTS ENGAGING IN PUBLIC RUMP-RAUNCH, PLEASE ADVISE, OVER... CALLING ALL COP-OUTS: CHEW ON THIS

ANTI-DEMO COLUMN

BY I.P. FREELY

I'M BEGINNING TO FEEL, IN WRITING MY FOURTH TAPE COLUMN FOR BEN IS DEAD, NOT UNLIKE ONE OF THOSE BIG BURLY HOODED EXECUTIONER BASTARDS FROM THE FRENCH REVOLUTION. AND THIS COLUMN IS A BLOOD-SOAKED OAKEN STUMP, WITH WOOD CHIPS LITTERING THE SURROUNDING AREA AND A ROUGH 'V' SHAPE CLEAVED OUT OF IT FROM THE MANY HEADS THAT I HAVE HAD TO DEAL WITH. I MEAN, NOT THAT I HAVE ANY COMPLAINTS ABOUT THE JOB, THE JOB IS EASY, TAKE A NUMBER, THEY STEP ON UP HERE, ONE DEFT STROKE, THANK YOU, NEXT, ETC...BUT WHERE DO ALL THE VICTIMS COME FROM? THE MASOCHISTS IN THIS WORLD, THEIR SHEER NUMBERS, IT JUST BOGGLES MY MIND. BANDS AND MUSICIANS ARE SO DESPERATE FOR ATTENTION IN L.A. THAT THEY'LL SEND THEIR TAPES TO *ANYONE*...EVEN *ME*, WHICH IS A BAD CAREER MOVE ANY WAY YOU LOOK AT IT. WHO KNOWS, MAYBE BEN IS DEAD JUST NATURALLY ATTRACTS PERVERTS AND FETISHISTS. THIS JOB NEVER ENDS. WHY DO THEY COME TO ME TO GET KILLED, ANYWAY? WHY DON'T THEY SAVE THE THIRD CLASS POSTAGE AND JUST KILL THEMSELVES INSTEAD?

THIS MONTH'S COLUMN SHOULD MAKE IT APARRENT THAT I AM STILL RECEIVING TAPES FROM LOTS OF AMBITIOUS GO-GETTERS, THE LADDER CLIMBERS OF THE L.A. MUSIC SCENE WHO ARE UNDER THE MISGUIDED IMPRESSION THAT I WILL HELP THEIR CAREER BY SAYING A FEW KINDLY, MEALY-MOUTHED PSALMS OVER THEIR DEAD, TIRED ROUTINE. THAT IS NOT MY JOB. IN MY OPINION THAT DEPRESSING RESPONSIBILITY LIES WITH RAGS LIKE *BAM* AND *MUSIC CONNECTION*. IN OTHER WORDS, IF YOU ARE HUSTLING GIGS AT PLACES LIKE MADAME WONG'S OR THE WHISKEY, SETTING UP SHOWCASES WITH A&R TOUGHS, IN GENERAL MAKING A CONCERTED EFFORT TO BECOME WHAT SOMEONE ELSE CALLS 'ACCESSIBLE', THEN SAVE YOURSELF A FEW BUCKS AND DON'T SEND ME YOUR TAPE. THAT'S NOT WHAT I'M HERE FOR. THERE ARE ALREADY AVENUES AVAILABLE FOR YOU. THIS COLUMN IS FOR THE REST OF US.

I NOW QUOTE FROM THE REVISED I.P. FREELY NEW TESTAMENT, *ACTS 2:13*.....

"I SAY, YEA, VERILY, THOU SHALT NOT DALLY WITH THE CORPORATE MUSIC INDUSTRY INFRASTRUCTURE IN ANY FORM, NOR SHALT THOU IGNORE THEIR GRAVE TRESPASSES; FOR ANY ATTEMPT TO SELL THINE ASS TO THE MONEYCHANGERS WILL SERVE NO PURPOSE OTHER THAN TO POLLUTE THE WORLD WITH FOUL SOUNDS AND GET YOURSELF FRIED IN BOILING CANOLA OIL VIA THIS ALMIGHTY AND DIVINE COLUMN". AMEN.

LAMEDUCK-DEMO

3 WITTY GUYS FROM WHITTIER, USING A SMALL DRUM BOX AND VARIOUS INSTRUMENTS. FEATURES AN OBNOXIOUS LITTLE NUMBER CALLED "AM I LUCKY OR AM I SKILLED?"—OUTSTANDING. THESE GUYS HAVE THE RIGHT IDEA. TO QUOTE THE LINER NOTES: "RECORDED ON A GHETTO BLASTER AND YOU SHOULD DO IT TOO AND SAVE SAVE SAVE $$$$". I.P. FREELY'S BETTER SOLUTION: TRUCK ON DOWN TO YOUR LOCAL GUITAR CENTER WEARING A LARGE MILITARY ISSUE OVERCOAT. DON'T WORRY, IF YOU'RE READING THIS YOU'RE PROBABLY SO TWISTED THAT THEY WON'T WONDER WHY YOU'RE WANDERING AROUND IN L.A. HEAT IN A RAINCOAT. MAKE A BEELINE FOR THE PRO SOUND DEPT., OR WHEREVER IT IS THEY'RE KEEPING THE PORTABLE DAT DECKS THIS WEEK. THERE WILL PROBABLY BE NO ONE TO ASSIST YOU-IF SO, THAT'S GOOD...BUT IF A SALESMAN DOES HAPPEN TO SLIME ON UP TO TRY AND SELL YOU SOMETHING, JUST LOOK TOWARDS THE DOOR AND SAY, "WHOA, DUDE-ISN'T THAT YNGVIE OVER BY THOSE CHARVELS?" AS HE EXCITEDLY TROTS OFF TO INVESTIGATE, KNUCKLES DRAGGING, YOU COP A FLOOR MODEL SONY AND BAIL.

FAILURE-DEMO

THIS GROUP SEEMS KIND OF TECHNO-INTELLECTUAL. I GET THE FEELING THEY LISTEN TO KING CRIMSON RECORDS IN THEIR SLEEP, HOPING THAT SOME OF THE 'MAGIC' WILL WEAVE ITS WAY INTO THE SUBCONSCIOUS; AND THAT ONE DAY THEY WILL ARISE, REFRESHED AND INVIGORATED, FULLY ABLE TO PLAY PENTATONIC SCALES BACKWARDS AND FORWARDS WHILE FARTING IN LATIN. BUT IN SPITE OF MY NEEDLING, I HAVE TO ADMIT THAT THEY SEEM UNPRETENTIOUS AND ACTUALLY FAIRLY ORIGINAL. A WIERD PROCESSED BASS SQUIRMING AWAY IN THE BACKGROUND COMBINED WITH A MINIMAL, REPETITIOUS GUITAR AND DRUM GROOVE CREATE A SOUND THAT EARNS THEM 5 BIG ORIGINALITY POINTS. I CAN'T MAKE OUT THE WORDS; BUT LET'S LET SLEEPING DOGS LIE.

I.P.'S RATINGS CHART

	LAMEDUCK	FAILURE	THE BUX	PUNCTURE PROJECT	PINTOZA FLAME	ZYKLON B	GOD'S GIFT TO GOD	COMRADES IN ARMS	COW PUNKS	THOMPSON'S DISEASE	NO TALKING	CACTOPUS
AFFORDABILITY*	0	0	0	0	0	0	5	5	0	9	0	0
SOUND QUALITY	1	7	3	4	5	5	8	3	5	2	5	4
ORIGINALITY	6	5	5	0	3	0	2	2	0	0	0	1
ART/PACKAGING	7	0	2	0	0	1	8	3	0	0	0	6
EST. AVG. MEMBER I.Q.(x 10)	9	8	9	5	6	4	8	8	4	5	4	6
LACK OF GUITARS	9	0	5	0	1	0	1	0	0	0	0	0
MINUS SCORES												
ASS-KISSING	-1	0	0	-1	-2	0	-1	0	-5	-1	-10	0
THEY SEEM TO WANT TO GET SIGNED	0	-5	0	-5	-5	-1	-4	0	-3	-1	-10	-2
SPRAWLING, BORING, CECIL B. DEMILLE-SIZED EPIC OF A PRESS KIT SELF-INDULGENTLY INCLUDED WITH THE TAPE	0	0	0	-5	0	0	0	0	-2	-1	-10	0
BONUS SCORES												
ERASE TABS INTACT? (10 pts.)	10	0	0	10	10	0	0	0	0	10	0	10
JANE'S ADDICTION FANS WOULD HATE IT (20 pts.)	20	0	20	0	0	0	0	20	0	0	0	0
THEY DIDN'T CALL IT A DEMO (25 pts.)	25	0	25	0	25	0	25	0	0	0	0	0
TOTALS	**86**	**15**	**69**	**7**	**42**	**9**	**52**	**41**	**-1**	**24**	**-21**	**25**

*Cassettes submitted not listing a price will earn a zero score here...so if you have any talent at all, prove it: put a value on your tapes and sell them wherever you can...and if you feel they're not *good* enough to sell then why are you torturing ME with this boring shit?

"I think there is a point, like with newspapers, where you start to want to censor stuff"—Paul McCartney

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THE BUX-SUNBURNED FAT
A SCRAPPY LITTLE TRIO FROM UPLAND USING A 4-TRACK FOR THEIR GUITAR-BASS-DRUM ARRANGEMENTS. THEY'RE NOT AFRAID TO EXPERIMENT WITH THE RECORDING PROCESS, WITH LOTS OF STRANGE AND COOL UNRECOGNIZABLE SOUNDS AND TREATMENTS HAPPENING. THEY GOOF OFF A LOT, AND SOME OF IT'S A LITTLE ARTY FOR MY TASTE, BUT THEY GET AN 'E' FOR EFFORT. ON 'PSST RECORDS'. HA.

PUNCTURE PROJECT-DEMO
ANOTHER INFO SHEET THAT MAKES A BIG DEAL OVER A MEMBER'S COLLEGE EDUCATION. YEA, THOUGH THOU HAST ANGERED ME, I DOTH RISE ABOVE MY PERSONAL BIAS. SELAH. YET, STILL I FIND THAT I HAVE NOTHING AT ALL TO SAY ABOUT THIS MUSIC, DESCRIBED AS "FUNK-ROCK THAT REALLY KICKS", EXCEPT THAT IT SOUNDS LIKE SOME UNHOLY ALLIANCE BETWEEN LIVING COLOUR, YES AND WAR. SCARY.

PINTOZA FLAME-DEMO
SCRAWLED IN PEN ON THE FRONT OF THIS MAXELL UR-60, (A PERENNIAL 5-PACK SPECIAL AT TOWER), IS A NOTICE STATING THAT "THIS IS NOT A DEMO". WELL IF IT ISN'T, THEY SURE DIDN'T MAKE MUCH OF AN EFFORT TO GET THAT FACT ACROSS. BUT ANYWAY, THE SOUND QUALITY IS GOOD, AND IT'S NOT A BLATANT RIP-OFF OF ANYTHING GOING. THE CLOSEST COMPARISON I CAN LIST IS SORT OF LIKE SOFT POP 1984 PETER GABRIEL. AND I ACTUALLY THINK IT'S OK. THE SONGS HAVE A MARSHMALLOWY SORT OF APPEAL, AND IT SEEMS SOME THOUGHT WENT INTO THE PRODUCTION.

ZYKLON B-DEMO
ZYKLON B WAS THE GAS THE NAZIS USED ON THE JEWS. I DON'T KNOW WHY THEY CALL THEMSELVES THAT. SEEMS LIKE A HEAVY TAG FOR A VERY TAME PUNK BAND TO CARRY AROUND. A CUTE RETURN ADDRESS-THIS CAME FROM 'HUGH G. RECTION PRODS.' IN L.A.

GOD'S GIFT TO GOD-GOD'S GIFT TO GOD
ONE OF THE BETTER OFFERINGS OF THIS BATCH. I LIKE THAT NAME. LOTS OF MUSICIANS PLAY LOTS OF DIFFERENT INSTRUMENTS. GOOD PACKAGING, GREAT SOUND, INTERESTING ARRANGEMENTS, LOOKS LIKE A WINNER. OCCASIONALLY ARTSY AND STERILE BUT WHO'S COMPLAINING. I'M BETTING THAT THIS IS WORTH WHATEVER THEY'RE CHARGING THOUGH I WISH THEY WOULD TELL ME HOW MUCH THAT IS.

COMRADES IN ARMS-EARLY WARNING
ANARCHIST PUNKER STUFF FROM SAN FRANCISCO (IT FIGURES). NOT BAD, LYRIC WISE. PRETTY FAIR ATTEMPT AT A LINER/INSERT, TRI-FOLD WITH WORDS AND PERTINENT INFO. SOUND QUALITY OK ON SOME SONGS, SHITTY ON OTHERS. I FOUND THEIR POLITICAL HEAVY-HANDEDNESS TO BE EXCESSIVELY HILARIOUS.

THE COW PUNKS-DEMO
GOOD THING I DON'T HAVE A 'STUPID NAME' MINUS CATEGORY OR THESE GUYS WOULD GO IN THE TOILET INSTANTLY. NOT MUCH GOING ON HERE. I THINK THERE'S A DRUM MACHINE IN THERE, WHICH PIQUES MY INTEREST, BUT IF SO IT'S PROBABLY NOT OUT OF CHOICE BUT MORE LIKELY BECAUSE NO ONE COULD GET IT UP TO PLAY DRUMS FOR THEM.

THOMPSON'S DISEASE-BODY OF A JANE DOE
THEY SAY THEY 'RAN OUT' OF INSERTS FOR THIS TAPE, WHICH IS FOR SALE FOR $2.00. GREAT PRICE; BUT A BONEHEAD MANEUVER TO SEND OUT A REVIEW COPY WITHOUT ONE. AM I SUPPOSED TO JUST *IMAGINE* WHAT THIS GREAT WORK OF ART LOOKS LIKE, PUTTING MY ALREADY DODGY REPUTATION ON THE LINE GENERATING SALES FOR YOU? WELL, YOU THE READER WILL HAVE TO TAKE THEIR WORD FOR IT THAT THE NEW ONES WILL BE PRINTED BY THE TIME THIS BAND GETS YOUR MONEY. AND YOU BETTER HOPE THEY LOOK SHARP, TOO, BECAUSE THE SOUND ON THIS TAPE IS PRETTY POOR. OH HELL WHAT DO YOU WANT FOR TWO BUCKS? RECORDED AT A LIVE GIG SOMEWHERE IN SAN DIEGO. THEIR SPECIALTY IS GARAGEY PUNK WITH LOTS OF TEMPO CHANGES (AND SMATTERINGS OF BETWEEN-SONG BLARNEY FROM THE GIG).

NO TALKING-SIMPLE
ANOTHER ONE OF THOSE STRANGE PRESS KIT-MOUNTED TAPE PACKAGES. PICTURE A PEE-CHEE FOLDER WITH A CASSETTE GLUED TO THE INSIDE POCKET; STUFFED FULL OF CRAP, REVIEWS FROM MUSIC CONNECTION AND THE LIKE. ACCORDING TO *THAT* SUCK-ASS MAGAZINE, THESE GUYS RATE A '5' IN THE LIVE PEFORMANCE DEPARTMENT, WHICH JUST ABOUT MAKES THEM A ZERO TO ME. ANOTHER PRESS SHEET CLAIMS THAT THE BAND WORSHIPS THE TALKING HEADS AND THE REPLACEMENTS. THIS BAND IS A WASTE OF PAPER. BEING ECOLOGY MINDED, I RECYCLED AND FORWARDED THE WHOLE MESS TO BAM MAGAZINE. THEY LIKE TO READ THAT KIND OF STUFF. I KEPT THE TAPE, THOUGH. YOU CAN NEVER HAVE ENOUGH BLANKS.

CACTOPUS-KHARMA ASADA
WOW-A WHOLE BOOK COMES WITH THIS ONE. I LIKE THAT. BUT THAT'S ABOUT ALL I LIKE. THE MUSIC SOUNDS LIKE GOOFY 1983 PUNK ROCK, BROUGHT UP TO DATE WITH ALL THE CURRENT TRENDS (70's RIFF ROCK REVIVAL A LA MUDHONEY ETC.). THE BOOK FEATURES VARIOUS WRITINGS FROM THE BAND (NO LYRICS), AND THE TEN COMMANDMENTS OF CACTOPUS (FOR THOSE LACKING DIRECTION IN LIFE-YOU CAN FOLLOW THIS BAND INTO OBLIVION).

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LAMEDUCK/ 14219 REIS, WHITTIER, CA 90604
SUEDE TAMALE/6141 AFTON PL., LOS ANGELES, CA 90028
CACTOPUS/ 3412 18th ST., SAN FRANCISCO, CA 94110
NO TALKING/NONE GIVEN
GOD'S GIFT TO GOD/ 2450 LAUREL CYN., LOS ANGELES, CA 90046
FAILURE/PO BOX 263, HOLLYWOOD STN., CA 90078

CENSORSHIP RESORCES

Continued from page 42

Gore Vidal contribute. A very dedicated group.

NATIONAL COMMITTEE AGAINST REPRESSIVE LEGISLATION SPECIAL REPORT. Deals with the issue of covert operations as an instrument of the federal government. History of covert actions and Iran-Contra (remember that?) are included, plus a list of sources. $2.50.

NO MORE CENSORSHIP DEFENSEFUND, founded by Jello Biafra, raises money for the defense of artists charged in obsenity cases. Headed up by Dirk Dirksen, the No More Censorship Fund also puts out an informative newsletter called "NO MORE CENSORSHIP FACTSHEET". The newletter follows legislation and court rulings closely and encourages readers to take action in the form of letters to Senators and Representatives. Send 50¢ to: No More Censorship Fund, Box 11458, San Fransisco, CA 94101.

PARENTS FOR ROCK & RAP is an organization headed up by retired teacher Mary Morello and only goes to show that the PMRC doesn't speak for all U.S. parents. Write: Parents for Rock & Rap, Box 53, Libertyville, IL 60048.

PEOPLE FOR THE AMERICAN WAY, founded by Norman Lear, also provide First Amendment rights info. PO Box 37524, Washington DC, 20013.

ROCK N ROLL CONFIDENTIAL, Box 341305, LA, CA 90034). Lee Ballinger's monthly newletter which is edited by Dave Marsh. Subscriptions are $19.95/12 issues.

ROCK OUT CENSORSHIP can be had for $6.00/1 yr. from 320 Cadiz, Jewett, OH 43986).

THE SOURCE gives info on rap music. 594 Broadway, NY NY 10012. $19.95/yr.

SOUTH AFRICA'S DEATH SQUADS. A report by the Lawyers' Committee for Civil Rights Under Law, 1400 Eye Street, W., Suite 400, Washington D.C.

TOP 25 CENSORED NEWS STORIES OF 1990. (Video tape) Project Censored, 356 W. 58th St., N.Y., N.Y. 10019 (att: Project Marketing). An excellent video shown recently on PBS with Bill Moyers interviewing. Made connections between the S & L scandal and Iran-Contra and the CIA. $10.

UTNE READER, 1624 Harmon Pl., Minneapolis, MN 55403.$4.00 per issue, $18 subscription. "The best of the alternative press" (MOTHER JONES, THE VILLAGE VOICE, THE PROGRESSIVE, etc.) Each year they publish the top ten censored news stories (issue #41 Sept./Oct. 1990). Major yuppie ads detract from this one, but you can leave it in the john and your Dad won't freak.

YOU'VE GOT A RIGHT TO ROCK is a pamphlet provided by Rock n Roll Confidential and contains news of freedom of speech infringements and legislation all over the country. A list of anti-censorship contacts in all 50 states is also provided. The pamphlet costs $3.00 (see address above).

THE Z/PAC is a package containing over 40 pages of newclippings and letters on censorship and record labeling. This comes from Frank Zappa's organization Barking Pumpkin Records. Send an SASE and $1.50 (or 5 IRCs) to Z/PAC, Box 5265, N. Hollywood, CA 91616-5265. Zappa's Info Hotline: (818) 786-7546.

Thanks to Kandykorn Jackhammer for not knowingly letting us reprint some of their censorship listing.

COMING NEXT ISSUE...

We will take you on an intense journey through the concept and realities of being "Broke." An A to Z guide on what you can get for free to what you can get away with: Shoplifting, bumming money, free services, free food, etc. – with a little bit on bad karma and integrity thrown in for good measure. If you've got any tricks of the trade send 'um on in. (See "How to Contribute" on the credits page – Deadline is April 30th)

Also interviews with: PressureHed, Samba Hell, Citizen Fish (ex. Subhumans & Culture Shock)... and more.

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BEN IS DEAD IS LOOKING FOR AN ADVERTISING SALES PERSON. Must be obnoxious (but not too obnoxious). Only SERIOUS individuals need apply. Keep BEN freeeee! Call us at (213)960-7674 or write us with the reasons *you* think your the one for the job. (P.O. Box 3166, Hollywood, CA 90028).

P.S. BEN is also looking for donations... chaeck this out: Mac Plus, Laser Writer NT toner cartridges, a computer table, a waxer... If I said send a self-addressed stamped envelope for the complete list that'd be too tacky wouldn't it?

ELEVEN SHADOWS DEBUT! 8 SONGS OF HAUNTING BEAUTY, DARK EROTIC RHYTHMS, sensual dreamscapes, unrelenting tension, chaos, and Asian influences. Top-quality cassette of intensely emotional music. Available at Arron's and Rhino Record stores, or $6.00 ppd to: Ken Lee, P.O. Box 17283, Encino, CA 914176

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HOMOPUNK BAND needs drummer now! Influences: Germs, Subhumans, Code of Honor. Absolutely no flakes! Just own a kit and be ready to rock. Write to: Comrades In Arms, c/o W.P.S. PO Box 77731, San Francisco, CA 94107.

I MAKE ROCK RAGS for music freaks. I blend or change old clothes or make from scratch. Fuck fashion, wear what you want. Call Squire Alligator (213) 460-6447.

MISSING, LOST, OR STOLEN: one bed (mattress and boxspring); twinsize. I loaned it to my daughter's roommate and it hasn't been seen since!

RARE PUNK RECORDS, CD'S, SHIRTS, STICKERS, AND BADGES for sale at low prices! From '76 to the present. Send two stamps for a big catalog to: Dr. Strange Records, P.O. Box 7000-117, Alta Loma, CA 91701.

SINGER/BASSIST WILDMAN seeks like-minded guitarist and drummer into garage / metal / psychedelic / punk blues / trash rock. Influences STOOGES, CRAMPS, FLESHEATERS, MUDHONEY, SONIC YOUTH, DICTATORS, MOTORHEAD, SPACEMEN THREE, MUDDY WATERS, TAV FALCO, THE SCIENTISTS. Any age sex or race o.k. No Flakes or hacks. Open minded only. Call Mike at (213) 837-7299.

THE ART (S) OF PRODUCING AN "UNDERGROUND" MUSIC/ART SPECIAL EVENT (WITHOUT GETTING ARRESTED, SUED, OR LOSING TOO MUCH MONEY). This series of articles written by the celebrated Los Angeles promoter Jack Marquette are now available in an updated edition. If you ever thought about putting together a show, don't learn the hard way. This tips of the trade booklet is available for only $2.00ppd. Send (well concealed) cash, check or money order to BEN IS DEAD, P.O. Box 3166, Hollywood, CA 90028.

VEGETARIANS OR NOT. I'm trying to compile a guide to health food stores, vegetarian restaurants or restaurants with vegetarian dishes (in California) for an upcoming issue (and my own personal use). If you know of any good places please call us with the info (213/960-7674) or better yet send us a menu. ALSO, if you are in a band and have toured as a vegetarian PLEASE contact me or send a list of some "how to's" and "where at's." THANK *YOU.*

VIRGIN MEAT. A magazine of non-violent horror with dark and depressing poetry by all pro writers. Each issue also includes fantastic artwork, comix and reviews. Sample copies (#10) are $2 or $7 for four issue subscription. 2325 W. K-15, Lancaster CA 93536.

PLEASE TELL EVERYONE YOU SAW IT IN BEN IS DEAD. SUPPORT OUR ADVERTISERS SO BEN CAN STAY FREE.

AMOK

STORE

INFORMATION ON

FIG. 1. Patient on admission following massive haemorrhage from a spindle cell carcinoma invading two-thirds of the mid-face.

FIG. 2. Excision specimen showing tumour infiltration around the right eye and in the right maxillary antrum.

FIG. 3. Palatal view of the specimen showing tumour invasion of the palate and upper lip (several frozen sections for histological examination were necessary).

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